

Beyond Sound:
Interpreting the Piano Works by Chen Su-Ti, Chih-Yuan Kuo, and Shui-Long Ma Through In-
depth Exploration of Taiwanese music, History, and Culture

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A dissertation
submitted in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

University of Washington
2025

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Program Authorized to Offer Degree:

School of Music

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Abstract

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The sounds of Taiwanese music possess unique historical and cultural characteristics. Building up on the foundation of Western compositional training, modern Taiwanese composers combine aesthetic experiences and enriched life experiences to develop Taiwan's contemporary music. Without a deep understanding of Taiwan's background, it is difficult to fully comprehend the essence of Taiwanese music or accurately interpret its distinctive qualities.

The key to interpretation lies in how to make music, as written work, revive and resonate with audiences. In addition to bringing the sound structure to life from the musical score, a comprehensive interpretation must deal with analyzing the internal meaning of the musical work,

the external content, and the exploration of musical history and biographies. Music performance is not merely a mechanical relationship between "score—performer—instrument." Performers must thoroughly understand what is notated in the score and explore the possible musical meanings that are not written down. These meanings may lie in the composer's intentions, the historical context of the music, or other hermeneutic elements. Thus, one can give the music a meaning that goes beyond sound, transforming it into a form of intellectual emotional expression.

The aim of this dissertation is to help performers to understand Taiwanese music from multiple perspectives: its history, its identity, the composers' personal experiences, and the analysis of their music.

This dissertation will begin by introducing the musical history of Taiwan and the evolution of Taiwan's identity, followed by composers' biographies, and an analysis of their compositional techniques and characteristics, as well as how the music should be interpreted in performance. The development of Taiwan's consciousness and identity can be viewed in an evolving historical context, namely the period of colonial rule by Japan, the period when the Nationalist Government came to Taiwan, and the democratization of Taiwan in the 90s. This dissertation focuses on three Taiwanese composers: Su-Ti Chen, Chih-Yuan Kuo, and Shui-Long Ma, who were born around the Japanese colonial period and lived their lives in Taiwan until the beginning of 21st Century. The paper will analyze nine of their piano works. It explores how the composers utilized their life experiences in Taiwan as a musical vocabulary. Through the analysis of these works, I will offer a multi-faceted understanding of Taiwanese piano music and a more accurate and well-founded music interpretation. Hopefully, performers from different countries can picturize and understand the uniqueness in Taiwanese music through this dissertation and can further interpret the sound of Taiwanese music.

Table of Contents

Dedication	iv
Acknowledgments	v
List of Figures	vi
Chapter 1. Introduction	1
1.1 Research Background and Motivation	2
1.2 Research Objectives Research Background and Motivation	3
1.3 Research Methods and Structure, Research Questions	5
Chapter 2. The History and Development of Taiwanese Music	6
2.1 Background of Taiwan- Geographical Background and the People	7
2.2 Music History in Taiwan	8
2.2.1 Seventeenth Century	9
2.2.2 1858-1895-The Rise of Western Classical Music during the Second Half of the Nineteenth-century.....	12
2.2.3 Japanese Era (1895-1945)	14
2.2.4 Post-Colonial Period 1945-1980	17
2.2.5 The Catalyst for Lifting Martial Law and Its Aftermath: After 1980	21
Chapter 3. The Sound of Taiwan	25
3.1 Indigenous Music	26
3.2 Taiwanese Folk and Han Music	33
3.2.1 Nanguan music	34

3.2.2 Beiguan music	34
3.2.3 Taoist Temple Music- Beiguan Bayin	36
3.2.4 Buddhist chanting	37
3.2.5 Taiwanese opera	39
3.2.6 Kaochia Opera	41
3.2.6 Hakka Hill Song.....	43
3.3 Western Music	45
Chapter 4. Chen Su-Ti (1911-1992)	47
4.1 Biography	47
4.2 Analysis	50
4.2.1 Taiwan Sketches (1939).....	50
4.2.2 Dragon Dance (1958)	58
4.2.3 Deep Valley- Amis Rhapsody (1978)	63
Chapter 5. Chih-Yuan Kuo (1921-2013).....	65
5.1 Biography	65
5.2 Analysis	70
5.2.1 Piano Suite (1954).....	70
5.2.2 Variations and Fugue on an Ancient Taiwan Music (1972)	75
5.2.3 Fantasia- Taiwan Kauka Tune (2009).....	80
Chapter 6. Shui-Long Ma (1939-2015).....	82
6.1 Biography	82
6.2 Analysis	85
6.2.1 Taiwan Suite for Piano Solo (1966).....	85
6.2.2 A Sketch of the Kuan Du (2000).....	93

6.2.3 Piano Pieces on Taiwanese Folk Tunes 1-12 (2010-2013).....	97
Chapter 7. Conclusion	102
BIBLIOGRAPHY.....	105
APPENDIX.....	110

DEDICATION

To my parents and my siblings

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my professor, Robin McCabe, for her invaluable guidance, support, and expertise throughout this journey. And my dissertation committee: professors Tim Salzman, Rhonda Kline and Anand Yang. Their insightful feedback and encouragement have been instrumental in shaping this work.

I am also profoundly grateful for the endless support and encouragement from my family. Their unwavering belief in me, patience, and kindness have been my greatest source of strength. This dissertation would not have been possible without them.

I would also like to extend my heartfelt thanks to the many friends in my life and my fiancé, Matthew, whose conversations have sparked inspiration for this dissertation.

Thank you all for being part of this journey!

LIST OF FIGURES

Chapter 4. Chen Su-Ti (1911-1992)

Ex. 8: <i>Breezes through the Banana Leaves</i> - mm. 1-3	52
Ex. 9: <i>Black bird on the Buffalo's Back</i> - mm. 1-4	52
Ex. 10: <i>Black bird on the Buffalo's Back</i> - mm. 9-12	53
Ex. 11: <i>Kite flying</i> - mm. 5-12	53
Ex. 12: <i>Tired</i> - mm. 1-8	54
Ex. 13: <i>The Dancing Goat</i> - mm. 1-4	55
Ex. 14: <i>A Little Formosan Girl</i> - mm. 17-18	55
Ex. 15: <i>A Little Formosan Girl</i> - mm. 13-16	56
Ex. 16: <i>A Little Formosan Girl</i> - mm. 7-12	56
Ex. 17: <i>Cradled on Mamma's Back</i> - mm. 21-24	56
Ex. 18: <i>Formosan High-Lander's Dance</i> - mm. 4-11	57
Ex. 19: <i>Three Little Ducklings and A Toad</i> - mm. 1-3	58
Ex. 20: <i>Formosan Dance</i> - mm. 1-8	58
Ex. 21: <i>Dragon Dance</i> - mm. 1-5	59
Ex. 22: <i>Dragon Dance</i> - mm. 9-11	60
Ex. 23: <i>Dragon Dance</i> - mm. 28-33	60
Ex. 24: <i>Dragon Dance</i> - mm. 42-45	61
Ex. 25: <i>Dragon Dance</i> - mm. 52-55	62
Ex. 26: <i>Dragon Dance</i> - mm. 61-67	62
Ex. 27: <i>Deep Valley- Amis Rhapsody</i> - mm. 1-4	63
Ex. 28: <i>Deep Valley- Amis Rhapsody</i> - mm. 23-30	64

Chapter 5. Chih-Yuan Kuo (1921-2013)

Ex. 29: <i>Prelude</i> - mm. 17-28	71
Ex. 30: <i>Prelude</i> - mm. 29-34	71
Ex. 32: <i>Village Dance</i> - mm. 9-16	72
Ex. 34: <i>Village Dance</i> - mm. 1-8	73
Ex. 35: <i>Impromptu</i> - mm. 6-14	74
Ex. 36: <i>Dance Oriental</i> - mm. 11-17	75
Ex. 37: <i>Variations and Fugue on An Ancient Taiwan Music</i> - mm. 5-10	76
Ex. 38: <i>Variations and Fugue on An Ancient Taiwan Music</i> - mm. 43-45	77
Ex. 39: <i>Variations and Fugue on An Ancient Taiwan Music</i> - mm. 73-77	77
Ex. 40: <i>Variations and Fugue on An Ancient Taiwan Music</i> - mm. 73-82	77
Ex. 41: <i>Variations and Fugue on An Ancient Taiwan Music</i> - mm. 87-89	78
Ex. 42: <i>Variations and Fugue on An Ancient Taiwan Music</i> - mm. 92-104	79

Ex. 44: <i>Fantasia-Taiwan Kauka Tune</i> - mm. 4-16	81
Ex. 45: <i>Fantasia-Taiwan Kauka Tune</i> - mm. 85-96	81

Chapter 6. Shui-Long Ma (1939-2015)

Ex. 46: <i>The Temple</i> - mm. 1-11	86
Ex. 47: <i>The Temple</i> - mm. 29-32	87
Ex. 48: <i>The Temple</i> - mm. 37-40	87
Ex. 49: <i>The Temple</i> - mm. 45-50.....	87
Ex. 50: <i>Religious Procession</i> - mm. 1-4	88
Ex. 51: <i>Religious Procession</i> - mm. 5-10.....	89
Ex. 52: <i>Religious Procession</i> - mm. 20-25.....	89
Ex. 53: <i>Lion Dance</i> - mm. 1-8.....	90
Ex. 54: <i>Lion Dance</i> - mm. 53-61	91
Ex. 55: <i>The Lantern Festival</i> - mm. 15-16.....	92
Ex. 56: <i>The Lantern Festival</i> - mm. 122-129.....	92
Ex. 57: <i>A Sketch of the Kuan Du</i> - mm. 1-4	94
Ex. 58: <i>A Sketch of the Kuan Du</i> - mm. 9-13	95
Ex. 59: <i>A Sketch of the Kuan Du</i> - mm. 32-34.....	95
Ex. 60: <i>A Sketch of the Kuan Du</i> - mm. 19-21	96
Ex. 61: <i>A Sketch of the Kuan Du</i> - mm. 60-63	96
Ex. 62: <i>A Sketch of the Kuan Du</i> - mm. 47-51	97
Ex. 63: <i>A Whimpering Bird</i> - mm. 1-3	99
Ex. 64: <i>Song of Exorcizing Evil Spirits at the Launching Ceremony for a 15-seat Big Boat</i> - mm. 1-6	100
Ex. 65: <i>Wedding Song</i> - mm. 1-4	100
Ex. 66: <i>Dance Music</i> - mm. 1-5	101
Ex. 67: <i>Catching Crabs</i> - mm. 9-13	101

Chapter 1

Introduction

Throughout my journey as a music student, I have been immersed almost exclusively in Western musical traditions. While the rich cultural landscape of Taiwan has shaped my daily life as it was a natural part of my upbringing with the sounds of temple festivals, traditional customs, Taiwanese opera, and glove puppetry making up part of my surroundings, Taiwanese composers and works inspired by local cultural themes have hardly formed a significant role in my curriculum. This lack of exposure, overall, has led to an unfortunate unfamiliarity with Taiwan's musical heritage, impacting not only students but even educators in the field.

As I grew older and was exposed to music programs around the world, I was struck by just how much more emphasis other countries place on their own composers and on contemporary music. This exposure instilled in me the firm desire to bring Taiwanese music, which bears a very special cultural and historical depth, to a wider audience — a visually worldwide and audibly international audience. This goal also aims to further nurture a deeper appreciation for Taiwan's musical identity within the broader music community, as the enriching, multifaceted sounds and stories it embodies deserve recognition.

The scarcity of Taiwanese music on the international stage highlights a significant gap, as the unique soundscape of Taiwan often feels foreign to ears accustomed to Western classical music. While most Taiwanese classical composers have been trained in Western theory and practice, and their compositions frequently integrate Western structures with traditional Taiwanese and Chinese sounds, their music remains challenging to interpret and understand without a contextual knowledge of Taiwan's culture and sound. Without this understanding, the

essence of Taiwanese music — its rhythms, tonalities, and cultural resonance — can be easily overlooked or misunderstood. As a result, the distinct "sound of Taiwan" remains underrepresented in the broader musical world, limiting its reach and the recognition of Taiwan's contributions to classical music. This dissertation seeks to bridge this gap by exploring interpretative approaches that honor Taiwan's unique musical identity, drawing connections with traditional Taiwanese musical elements and historical context, capturing the unique culture and styles, with the hope of expanding its influence both domestically and internationally.

1.1 Research Background and Motivation

When an audience experiences a musical work, it must be through the performer. Therefore, the performer must give meaning to the piece they are interpreting and present its value to the listeners, recreating the essence of the musical work. However, the process of "interpreting" music should not be done arbitrarily or fancifully; instead, it should involve a thorough study of aesthetic experiences from different times and places, systematically conveying the composer's ideas to the audience and recreating the spirit of the music.

Taiwan has undergone turbulent historical changes, and at different points in time, musical works have recorded the composers' identification with Taiwan's imagery through their styles, harmonies, sounds, and notes. These works, which blend diverse cultural characteristics, rich colors, and ethnic elements, are well worth promoting and exploring in depth. However, although most Taiwanese classical music composers have received Western classical music education and based their works on Western music theory, due to the rise of national consciousness in Taiwan and the promotion of local music, accurately interpreting Taiwanese musical works cannot rely

solely on Western musical theory; it requires a deep exploration of the composers' temporal experiences and the historical context of Taiwanese culture.

During my time studying abroad, I sensed a strong interest from foreign performers and audiences in Taiwanese music. However, due to their limited understanding of Taiwan's culture and historical experiences, they were unable to fully empathize with the mood and meaning imbued in the composers' works, making the rare opportunity to share Taiwanese music seem obscure and difficult to grasp. Therefore, through this thesis, I aim to interpret Taiwanese musical works in close alignment with the period styles and aesthetic experiences of the composers. This involves an in-depth comparative study of the forms of Taiwanese musical works and their connections to Taiwan's current historical atmosphere, cultural context, and living environment. The goal is to provide performers with a path and method for interpreting Taiwanese music, enabling them to understand the era and life experiences of the composers and to incorporate this understanding into their performances.

1.2 Research Objectives

The music of Taiwan reflects the diverse culture of Taiwanese people. Taiwan has undergone several economic, social, and political changes through its cultural history, and Taiwanese music reflects those issues. Music in Taiwan is a fusion of many different cultural characteristics. As a country rich in Chinese folk culture and with many indigenous tribes with their own distinct artistic identity, various music styles are appreciated in Taiwan.

Incorporating musical knowledge from different cultures and genres into a composition can create unique styles. This is often seen in Taiwanese music, where elements of Indigenous

music, traditional Han Chinese music, or Western music are blended to form a new musical language. This is a way of transforming cultural knowledge into sound.

Music is a powerful tool for emotional expression. Combining knowledge with music means translating understanding or experiences into emotional expression through sound. For instance, a composer may use variations in melody, timbre, and tempo to reflect a cultural or historical event, allowing listeners to experience a particular moment or era through music.

Even though many studies on musical interpretation have devoted chapters to Taiwanese history and the composers' biographies, it is rare to see these perspectives applied directly to the interpretation and performance of the music. In other words, knowledge about Taiwanese composers was given merely for data, little attention has been given to how the information can be translated into the process of musical interpretation. On the other hand, formal analysis is often regarded as the goal of interpretation, but it should be considered one of the methods or means of understanding a work, just as in historical context and biographical experiences.

The goal of this dissertation is to provide performers with a path and method for interpreting Taiwanese music, enabling them to understand the era and life experiences of the composers and to incorporate this understanding into their performances.

1.3 Research Structure and research questions

In addition to realizing the sound structure from the written score, interpretation involves analyzing the intrinsic meanings related to the musical work, the external content of the music, and the semantic and contextual interpretation of musical historical materials and biographies.

Based upon the statement above, my research questions are:

1. What is Taiwanese culture? Under the influence and fusion of different ethnic groups, which musical elements and genres are considered Taiwanese music?
2. How are Taiwan's history and the evolution of its music culture interconnected?
3. Why is it important to understand the historical background, sources, and inspirations behind the composers' lives and works? Why is this necessary for music interpretation?
4. For performers, in what ways does the research of Taiwanese history, cultural changes, and formation of Taiwanese identity help comprehend and interpret Taiwanese music?
5. How can a performer weave and integrate their interpretation of the studied music into performance?
6. How do these works present the characteristics of Taiwan through musical notes, regarding the interpretation method in this paper?

Chapter 2

The History and Development of Taiwanese Music

The evolution of Taiwan's music culture is closely intertwined with its history, reflecting changes in society, politics, economy, culture, and the multicultural characteristics of its people. Throughout its history, Taiwan's music culture has undergone multiple stages of development, with each period influenced by the historical context of its time, resulting in a rich and diverse musical landscape.

The evolution of Taiwanese music is deeply intertwined with Taiwan's history, culture, and political issues. It highlights the driving forces behind Taiwan's modernization, which have significantly influenced the relationship between its musical culture and the formation of a distinct Taiwanese identity. To address these challenges, Taiwan's cultural policies have been profoundly shaped by both nationalism and multiculturalism, serving as critical forces in the nation's development as a modern state.¹

Notably, the social movements and political transformations of the 1980s further emphasized the political dimensions of these changes, leaving a lasting impact on the collective pursuit of Taiwanese identity and consciousness.

In this chapter, I aim to delve into the history of Taiwanese music, the pivotal moments in Taiwan's historical trajectory, and how these events have shaped the formation of Taiwanese identity and cultural transformation. Additionally, I will analyze the creative

¹ Wai-Chung Ho, (2007)"Music and Cultural Politics in Taiwan." *International Journal of Cultural Studies* 10, no. 4 (2007): 463–83. p. 463

environments/concepts of Taiwanese composers and explore the connections between these factors and the content and artistic concepts of their works.

2.1 Background of Taiwan- Geographical Background and the People

The territory under the control of the ROC comprises 168 islands, covering a total area of 13,974 square miles. The largest of these is the main island, historically known as Formosa ("beautiful" in Portuguese), which accounts for 99 percent of the total area. The island measures 240 miles long and 98 miles wide at its broadest points, spans 13,826 square miles and is located approximately 112 miles across the Taiwan Strait from the southeastern coast of mainland China and 695 miles south of Japan. The island is bordered by the East China Sea to the north, the Philippine Sea to the east, the Luzon Strait to the south, and the South China Sea to the southwest. Smaller islands include the Penghu Islands in the Taiwan Strait, the Kinmen, Matsu, and Wuqiu islands near the Chinese coast, and some islands in the South China Sea.

There is a stark contrast between the east and west of the main island of Taiwan: the eastern part of the island occupies two-thirds of the total area and is dominated by five rugged mountain ranges parallel to the east coast, while the western part of the island, which accounts for one-third of the island, is mainly flat plains, and the majority of Taiwan's population lives in the western plains.

Taiwan has a population of over 23 million, with the majority residing in the lowland areas near the western coast. This distribution highlights the island's highly urbanized nature. Taiwan's Indigenous peoples account for approximately 2% of the population and are now primarily concentrated in the mountainous regions of the island's east. Scholars widely believe that the

ancestors of Taiwan's Indigenous peoples likely came from southeastern China and arrived on the island via sea routes between 4000 and 3000 BCE, marking the beginning of human activity on this land.

Over 95% of Taiwan's population is of Han Chinese descent. Starting in the 17th century, large numbers of migrants from southern Fujian began cultivating land in what are now the Tainan and Kaohsiung areas. They later expanded into the plains of the western and northern regions, assimilating many of the Indigenous inhabitants in these areas. Migrants from eastern Guangdong, known as the Hakka people, arrived somewhat later and settled primarily in the foothills further inland. However, until the early 20th century, the rugged highlands of eastern Taiwan remained an exclusive refuge for Indigenous peoples, untouched by large-scale Han Chinese migration.

In 1949, following the conclusion of the Chinese Civil War, approximately 1.2 million people from various regions of China relocated to Taiwan, further transforming the island's demographic structure and cultural landscape. These new immigrants brought with them a wealth of cultural resources, which, when combined with the existing local Han Chinese and Indigenous cultures, contributed to Taiwan's distinctive and diverse cultural identity.

2.2 Music History in Taiwan

This chapter traces the evolution of Taiwanese piano music, from early Westernization to contemporary cultural fusion, analyzing how piano compositions reflect the diversity and innovation of Taiwanese music.

In addition to aboriginal ballads, folk songs from various ethnic groups such as Southern Fujian and Hakka, Taiwanese music has also been influenced by the introduction of Western art music to Taiwan. Due to its geographical environment and historical and cultural conditions, Taiwan has been ruled by many different regimes. From Portugal, Spain, the Netherlands, Zheng Chenggong, the Manchu Qing Dynasty to Japan, each regime change not only had an impact on politics, but also produced strong changes in culture, language, class, education, power, etc., bringing about unstoppable change and integration.

2.2.1 Seventeenth-Century

In the early history of Taiwan, the indigenous peoples were the main inhabitants, and their music culture was unique, rich in oral traditions and ceremonial significance. Indigenous music often employs natural sounds and rhythms, reflecting a close connection to nature. These musical traditions are still preserved today and form an integral part of Taiwan's broader musical culture.

The first introduction of Western music, mostly Church music², can be traced back to the occupation of Taiwan by the Dutch and Spain. The Dutch, Spanish and Portuguese founded their colonial Empires in South Asia to develop trading during the 16th century. In 1604, the Dutch East Indies Company originally attempted to take over PangHu Island but was defeated by the troops serving under the Ming Dynasty. In 1622, after negotiating with the Imperial government of China, the Dutch then shift their attention to Taiwan, an island which was not formally included in the territory of Ming Dynasty. In 1624, the Dutch occupied the south of Taiwan.

² The Portuguese were the first Europeans to reach the island in 1544 and named it Formosa.

Soon after the Dutch, in 1626, the Spanish invaded the northern part of Taiwan from their base in the colonial Philippines. They first occupied the ports of Keelung and later Tamshui, and then set up a colony in the north of the island³.

In 1642, the Dutch army went north to drive out Spain's 16-year occupation of northern Taiwan and took over the entire island until being defeated by Zheng Cheng-Gong, a loyalist of the Ming Dynasty in 1662.

The Dutch presence in Taiwan, though brief, was significant as it marked the first serious development of the island⁴. During their 38-year rule, the Dutch colonial government integrated Christianity with political and economic power, establishing several schools to educate local children and indigenous tribes. Missionaries even composed psalms for local churches. In addition to sacred music, they also created some secular music, laying the foundation for Taiwan's early musical culture.

Between 1624 and 1662, during the European colonial period, the population largely consisted of Formosans, with a small number of Chinese immigrants. Missionaries successfully converted many, particularly indigenous communities, to Christianity.

According to "*The History of Taiwan Province*", indigenous "Mountain People"⁵ were baptized, taught to read the Bible, and sang translated hymns in their own dialects. Secular music

³ Zheng viewed Taiwan as a stronghold and base from which he could begin a revival of the power of the Ming Dynasty: However, in 1683, this last redoubt of Ming was captured by Ching troops from the Chinese mainland.

⁴ Wei-Yi Sun. "A Description and Evaluation of Piano Works by Three Taiwanese Composers of the Twentieth Century: Tyzen Hsiao, Shui-Long Ma, and Gordon Shi-Wen Chin." Doctoral dissertation, Ohio State University, 2020. p. 2

⁵ The Chinese Han people, called and continue to refer to, the Malay-Polynesian with vernacular term, "Mountain People." Today, they are formally referred to as the "Aboriginals."- Hung, Chi-Ying. "A Guide to the Development of Western Music in Taiwan and the Piano Works by Selected Taiwanese Composers," 2003.

was theoretically introduced to the island during this period as well. This era also saw the formation of Taiwan's first church choirs, with a cappella singing incorporated into church school curriculums. This represented a significant milestone in the development of Western music in Taiwan, as music education and published musical materials became part of the curriculum, fostering early exposure to Western musical culture.

However, after Zheng defeated the Dutch, Western music and all other forms of Western cultural activities were completely banned. The authorities imposed strict restrictions on church participation and used labor exemptions as incentives to encourage indigenous peoples to undergo Sinicization through education. Compared to the Dutch era's policy of linguistic localization, the religious policies of the Zheng regime not only suppressed Christianity but also severely impacted indigenous languages, while actively promoting Chinese folk culture.

From this point onward, Taiwan was isolated from Western influences for 196 years, until the Qing Dynasty ended its "closed-door policy".⁶ During this period, large-scale migration from southern provinces of China significantly transformed Taiwan's ethnic composition, laying the groundwork for the island's cultural evolution. As an increasing number of Chinese immigrants arrived, the Formosan people were gradually pushed into the hills and mountains.

⁶ In 1683, the Qing Dynasty claimed Taiwan as an integral part of its territory. From the period known as "Cheng's Attempted Revival of the Ming Dynasty," until the end of the Qing Dynasty's "Closed Door Policy,"

2.2.2 1858-1895- The Rise of Western Classical Music during the Second Half of the Nineteenth-century

In 1683, Emperor Kangxi of the Qing Dynasty defeated the Zheng regime in Taiwan and officially incorporated the island into Ching territory. In 1858, following the Ching government's defeat in the Second Opium War, the Treaty of Tianjin was signed with the Russian Empire, the United States, the United Kingdom, and France. Under the treaty, Taiwan's northern port of Tamsui and southern port of Kaohsiung were opened to foreign trade. This development not only stimulated economic exchanges but also reintroduced Christianity to the people of the island. Since the 17th century, the large-scale migration of Han Chinese from China gradually displaced the indigenous peoples, making the Han the dominant ethnic group in Taiwan.

Beginning in the 1860s, missionaries from the Presbyterian Church in Britain arrived in southern Taiwan to carry out their missionary work. Key figures included Reverend Gastairs Douglas, Reverend H. L. MacKenzie, Reverend Hugh Ritchie, and Reverend William Campbell. In 1872, George Leslie Mackay, a Canadian Presbyterian missionary, arrived in Tamsui and was regarded as one of Taiwan's greatest Christian missionaries. Over two decades, he was virtually the sole missionary in northern Taiwan, dedicating himself to evangelism, education, and healthcare. During his 29 years in Taiwan, he established more than 60 churches and contributed to the construction of numerous schools and hospitals.

Music education became a significant part of the curriculum in Christian schools. Consequently, church music became widely accepted, and Western classical music gradually gained popularity in schools. During this period, Christian missionaries and their wives became the pioneers of Western music education in Taiwan. In 1876, Reverend David Smith introduced

and taught Taiwan's first Western classical music course at the Tainan Theological Seminary. That same year, the island's first school band was established⁷.

Another key figure was Mrs. Margaret Mellis Gauld (1867–1960), who arrived in Taiwan from Canada in 1892 and dedicated over 30 years of her life to music education. She directed several local church choirs and provided individual lessons to students in vocal and instrumental music. Her tireless dedication and teaching efforts significantly advanced the appreciation and dissemination of Western music. Many of her students were considered as Taiwan's "First Generation" of musicians and composers influenced by Western music⁸. Like Mrs. Gauld, many members of this "First Generation" were active performers and educators, further embedding Western music into Taiwan's cultural landscape.

Unlike during the Dutch colonial period, the resurgence of church music and classical music in Taiwan during the 19th century had a lasting presence and profoundly influenced the island's music education. Even after Taiwan was ceded to Japan in 1895, music education remained an integral part of school curricula, laying a solid foundation for the diversification and globalization of Taiwanese music culture.

⁷ Every Friday, the Rev. Smith would lead his band to the places where he was to preach that day. Wherever Rev. Smith and his band visited, the local people received them with warm welcome.

⁸ Yu-Shiou, Lü. *The History of Taiwanese Music*. Taipei: Wu-Nan Book Inc., 2012. p. 80

2.2.3 Japanese Era (1895-1945)

In the 17th century, with the arrival of Han Chinese immigrants, traditional Chinese music was introduced to Taiwan, especially folk music such as Nanguan (南管) and Beiguan(北管), as well as traditional genres such as Taiwanese opera (歌仔戲). During the Japanese colonial period (1895-1945), Taiwan's musical culture absorbed many Japanese elements, influencing everything from school education to popular music.

In 1895, after the Qing Dynasty's defeat in the First Sino-Japanese War, the Treaty of Shimonoseki was signed, permanently ceding Taiwan to Japan. Thus began Japan's 51-year rule over Taiwan, which lasted until Japan's defeat in World War II.

During the Japanese colonial period, Taiwan's education system underwent significant development and was modeled after the system in Japan proper. Numerous elementary schools were established to promote general education, improving literacy and basic education among the Taiwanese population. At the same time, Church schools and the general education promoted by the Japanese gradually created a more supportive environment for students to pursue musical studies.

After the Meiji Restoration⁹, Japan adopted a Western-style education system, which was also introduced in Taiwanese schools. During the Japanese colonial period, music courses were incorporated into the formal curriculum of teacher training schools, which became a cradle for cultivating Western-style musicians alongside church schools. Talented Taiwanese students could

⁹ The Meiji Restoration was a major political and social reform movement in 19th-century Japan, occurring between 1868 and 1889. This transformation ended the 260-year-old Tokugawa shogunate, abolished the feudal system, and began Japan's modernization process. Key reforms included eliminating the samurai class, establishing a centralized government, promoting industrialization, developing a modern education system, and learning advanced Western technologies and institutions. These reforms rapidly transformed Japan into a modern nation-state.

even apply for government funding to further their studies in Tokyo. At the time, Tokyo was the center of artistic activity in Asia, offering an ideal environment for Taiwanese students to receive professional music education.

The church school system nurtured many outstanding musicians, producing outstanding composers such as Chen Su-Ti and Kuo Chih-Yuan. Additionally, young Taiwanese musicians from teacher training schools, churches, or regular schools often pursued professional music education in Japan. One reason for this trend was Japan's established development of Western music, which had spanned nearly 50 years, making it the most advanced learning environment in the Asian region. Furthermore, Taiwanese students studying in Japan were not subject to the colonial discrimination they faced in Taiwan¹⁰, allowing them access to comprehensive and professional music education.

Upon returning to Taiwan, these students formed groups such as the “Homeland Touring Music Ensemble” and participated in earthquake relief concerts. Their performances, predominantly featuring Western music, introduced this genre to Taiwanese towns and villages, profoundly influencing the future of Western music in Taiwan.

However, after the Marco Polo Bridge Incident¹¹ in 1937, Japan tightened its control over Taiwan. Christian missionaries were expelled, disrupting the spread of church music¹². Starting

¹⁰ Mei-Ying Wu. "On the Influence of Traditional Culture in the Music Compositions of Taiwanese Composers: The Works of Chih-Yuan Kuo, Chang-Hui Hsu, and Shui-Long Ma as Examples." Master's thesis, Graduate Institute of Music, National Institute of the Arts, 1999. p.4

¹¹ The Marco Polo Bridge Incident occurred on July 7, 1937, near Beijing, marking the official start of the Second Sino-Japanese War. During a Japanese military exercise, a Japanese soldier went missing near the Marco Polo Bridge. The Japanese used this as a pretext to demand an investigation and military access to the area. When Chinese troops resisted, the Japanese launched an attack, leading to a full-scale battle. This incident is widely considered the beginning of the eight-year war between China and Japan, which later became part of World War II.

¹² Lü. p. 87

in 1939, the Japanese government implemented the Kominka (Japanization) Movement, which encouraged the use of the Japanese language, promoted the adoption of Japanese names. The study and performance of Chinese music were also prohibited in official media or public events, which severely impacted the development of traditional folk music genres such as Nanguan, Beiguan, and Taiwanese opera. However, traditional music, Cantonese music, and other genres filtered by the Japanese government could still be heard on radio stations¹³.

In addition to systematically and comprehensively introducing Western music into Taiwan through school education, the Japanese colonial government's approach of "studying Taiwan, understanding Taiwan, and thus ruling Taiwan" also spurred extensive research and documentation about Taiwan¹⁴. Most of the musical records from this period were conducted or funded by the government and focused on the music of Han Chinese and Indigenous peoples in Taiwan. Although the primary aim of these investigations was to understand the lifestyles of the Taiwanese people as a basis for developing immigration policies, they left behind invaluable written descriptions of Indigenous songs, dances, instruments, and other cultural artifacts.

Beginning in the 1920s, researchers with musical training began to participate in studies of Indigenous music in Taiwan. Notable figures include Chang Fu-Hsing (張福興), Takamasa Kurokawa (黑澤隆朝), Tanabe Hisao(田邊尚雄) and Shigeo Takenaka (竹中重雄). Their contributions went beyond the collection of Indigenous music; they also advanced research into Taiwanese folk music and promoted Western music. Their efforts laid a crucial foundation for

¹³ Lü. p. 111

¹⁴ Lü. p. 88

the future development of music in Taiwan and had a lasting impact on the island's musical history.

2.2.4 Post-War Period 1945-1980

After World War II, Taiwan was returned to the Republic of China, and with the influx of Chinese immigrants, traditional Chinese music (such as Peking opera (京劇 and 崑曲) also spread to Taiwan. However, this period saw a more complex development in music culture. On one hand, traditional Chinese music was promoted by the government, while on the other hand, American culture and Western music began to influence Taiwan through economic aid and international exchanges.

In 1945, following Japan's defeat in World War II, Taiwan's sovereignty changed hands once again and was returned to the Republic of China according to The Cairo Declaration. However, this political shift did not bring true stability to Taiwan; instead, it triggered a series of upheavals and historical events.

The "February 28 Incident" of 1947 became one of the deepest scars in Taiwan's modern history. After the Nationalist government took over Taiwan, the initial joy of ending colonial rule was soon replaced by corruption, oppression, and cultural tensions brought by the new regime. On February 27, 1947, an incident involving cigarette smuggling ignited widespread public anger: a Monopoly Bureau officer shot and killed a street vendor, sparking protests across Taiwan. Demonstrations quickly escalated as youths, civilians, and veterans united in resistance against the Nationalist government. However, the government's brutal crackdown soon followed.

In early March, the "228 Incident Resolution Committee," composed of local representatives, attempted negotiations with Governor Chen Yi, who secretly sought military support from the central government in Nanjing. This led to the deployment of large Nationalist forces to Taiwan, resulting in extensive massacres during military sweeps from north to south. The accompanying "cleansing" operations led to countless arrests, detentions, and executions of innocent civilians, plunging Taiwan society into fear and silence. The incident directly prompted the imposition of martial law later that year, ushering in a 38-year-long martial law period.

In 1949, as the Chinese Communist Party established the People's Republic of China in Beijing, Chiang Kai-shek retreated to Taiwan with the Nationalist government, forming a government-in-exile. To stabilize the situation, the Nationalist government issued the Taiwan Province Martial Law Order that same year, further restricting freedoms of speech, assembly, and publication through military control. During this period, Taiwan was shrouded in the "White Terror." Intellectuals, dissidents, and those suspected of being "communist spies" were arrested, tried, and executed in masse, causing immense suffering to countless families. Secret military trials deprived defendants of fair rights, while the loss and suppression of societal elites created an irreparable cultural gap. Throughout the martial law period, Taiwan's artistic expression largely avoided political realities. Due to political tensions, the free development of arts and music was significantly constrained.

Culturally, to weaken the original sense of Taiwanese nationalism, the government vigorously promoted Chinese music and theater while suppressing indigenous Taiwanese culture, including the use of Taiwanese Minnan, Hakka, and indigenous languages. Works of music, theater, and literature emphasizing local identity struggled to gain traction, while cultural and historical narratives highlighting Taiwanese identity were repressed. Through education and

ensorship mechanisms, the government instilled the ideology of "Three Principles of the People" in the populace, blocking any artistic activities related to local culture or folklore. As native Taiwanese music was suppressed, Western music, previously limited to the elite, gradually became mainstream in Taiwan during this period. Musical performances centered on patriotic songs were given special attention and publicity.

Despite the challenging times, some notable progress was made in the field of music. Chinese scholars and musicians who accompanied the Nationalist government to Taiwan encountered local talent nurtured during the colonial era, creating new opportunities for Taiwan's music scene. In 1946, Taiwan established its first professional music education institution, Taiwan Provincial Normal College (now National Taiwan Normal University), which became a cradle for nurturing musicians. From the 1950s to the 1970s, with the founding of higher education institutions, music education in Taiwan entered a structured phase. However, most educators were music professionals from mainland China, whose teachings leaned conservative, focusing on 18th- and 19th-century Western music theory and the pentatonic scale common in Han Chinese music. Meanwhile, Taiwanese musicians influenced by Japanese traditions showed more innovation in technique and form but were undervalued¹⁵. Consequently, compositions from this period remained within the framework of Western Romanticism and the pentatonic scale.

Many music students pursued further studies in Europe and America, and upon returning, they introduced fresh perspectives on modern music. Hsu Tsang-Houei's¹⁶ atonal music and his

¹⁵Tzu-Ning Xu. A Study of Selected Works after 1945 by Taiwan Female Composers). Master's thesis, Department of Music, 2012. p. 20

¹⁶ Hsu Tsang-Houei (September 6, 1929 - January 1, 2001) was a Taiwanese composer and music educator. At the age of 10, he went to Japan and began studying Western classical music, specializing in violin. After returning to Taiwan in 1946 and attending Taichung First High School, he enrolled in the Music Department of the Provincial

efforts to promote contemporary music, along with those of other composers, marked the beginning of modern Taiwanese music. These pioneering attempts, despite criticism from traditionalists, laid the foundation for Taiwan's New Music Movement. Hsu's initiatives not only advanced compositional techniques but also facilitated the establishment of various music groups, such as the "Music Society for the Creation of Music"¹⁷ (製樂小集) and the "Sunflower Music Society"¹⁸ (向日葵樂會), which are associated with composers analyzed in this study.

In the 1970s, Taiwan faced a series of international political setbacks, including withdrawal from the United Nations and severed diplomatic ties with multiple nations. These political challenges sparked a rise in nationalism and regionalism and inspired scholars to focus on their own culture. Influenced by these events, composers gradually turned to local cultural resources, exploring new possibilities for Taiwanese aesthetics. Economic growth and the rise of the middle class also promoted diverse developments in arts and culture, with the establishment of music schools and concert halls attracting a broader audience for music culture¹⁹.

Ethnomusicologists Shih Wei-Liang and Hsu Tsang-Houei began folk song collection efforts in the 1960s, documenting over 2,000 Han and indigenous songs. This work became a vital reference for composers creating local music and inspired them to think about how music could reflect Taiwan's cultural identity.

Normal College in 1949. Hsu went to France in 1954, and attended the College of Frankfurt, after that he transferred to University of Paris, majoring in composition and studying under André Jolivet. Known as the "Father of Taiwanese Music," he was a pioneer of modern musical composition and a leading figure in folk music collection.

¹⁷ Founded in 1961 by Hsu Tsang-Houei, the group aimed to encourage local new music composition. With no fixed membership, they held eight concerts between 1961 and 1972.

¹⁸ Inspired by Hsu Tsang-Houei's "Music Society for the Creation of Music", it was established in 1965. Members included composers Ma Shui-long, Chen Mao-liang, Shen Jin-tang, as well as Lai De-he, Wen Long-xin, and You Chang-fa. They presented their new compositions through ticketed concerts.

¹⁹ Lü. p. 143

In 1973, the Taiwan branch of the "Asian Composers League (ACL)" was established²⁰, further encouraging Taiwanese composers to participate in international exchanges, bringing Taiwanese music into the global spotlight. Amid economic prosperity and exposure to Western culture, voices opposing authoritarian rule and advocating democracy and freedom began to emerge. At the same time, this historical period nurtured musicians' deep reflections on innovation, national identity, and local culture. From the New Music Movement, composers transitioned from exploring modernity and cosmopolitanism to seeking to redefine their identities.

Though Taiwan experienced long-term oppression and cultural repression under martial law and the White Terror, the opening of political and social environments after martial law ended allowed these past constraints to become a source of diverse development for Taiwan's musical culture. This legacy provided a precious historical foundation for future creations, fostering a unique Taiwanese aesthetic environment.

2.2.5 The Catalyst for Lifting Martial Law and Its Aftermath: After 1980

After the Nationalist Government relocated to Taiwan, political and military confrontations led to an emphasis on anti-communist and anti-enemy education. The authoritarian regime, marked by the fusion of party and state, prioritized political correctness over academic truth and

²⁰ The "Asian Composers League" was initiated in 1971 by Professor Hsu Tsang-Houei, who collaborated with Japanese composer Yoritsune Matsudaira, art agent Yoshirō Nabeshima, the head of the Korean Society for Contemporary Music Na Un-Young, and Hong Kong composer Lam Sheng-Yip to establish the organization in 1973. Its purpose was to unite the Asian music community, expand the reach of Asian music through forums and premieres of new works, and broaden the horizons of Taiwanese composers. The Asian Composers League played a pivotal role in diversifying and internationalizing the musical styles of Taiwanese composers, marking a significant turning point in the history of modern music in Taiwan.

educational ideals. This aimed to reshape the "awareness of the motherland" while systematically suppressing local languages and cultures. However, by the 1980s, the rise of the middle class significantly altered Taiwan's social atmosphere.

On December 10, 1979, during the martial law period under Chiang Ching-kuo's rule, members of the Formosa Magazine and other opposition figures (non-Kuomintang) organized a rally in Kaohsiung, calling for the lifting of restrictions on political parties and press freedom, as well as advocating for democratic reform. The event, later known as the Kaohsiung Incident, resulted in a severe government crackdown. Key opposition leaders were arrested, and eight of them faced military trials. These trials drew international attention, particularly from the United States, putting unprecedented pressure on Chiang Ching-kuo. Coupled with increasing domestic calls for an end to martial law and political liberalization, this set the stage for change.

In the 1980s, while cross-strait tensions between the Nationalists and Communists began to ease, internal suppression in Taiwan continued. High-profile incidents such as the Lin Family Massacre, the Chen Wen-chen case, and the murder of journalist Henry Liu (also known as the Jiangnan case) shook Taiwanese society. These events, despite the government's repressive tactics, galvanized public resilience and fostered a growing consensus for democracy and freedom. Opposition figures spearheaded the democratization movement, and in 1986, the Democratic Progressive Party (DPP) was established, emphasizing cultural awareness and advocating for Taiwan's autonomy.

In June, 1987, the U.S. House of Representatives passed the Taiwan Democracy Resolution, urging the Nationalist Government to lift martial law, end the ban on political parties, and accelerate democratic reforms. In response to both domestic and international pressures, President Chiang Ching-kuo issued a decree on July 14, 1987, announcing the lifting of martial

law effective from midnight on July 15. This marked the end of 38 years and two months of martial law, closing a significant chapter in Taiwan's history.

In the 1970s, Taiwan's music scene, like other cultural fields, was influenced by the "localization debate" and the dialogue between Eastern and Western perspectives. This spurred a wave of enthusiasm for the localization movement and cultural "root-seeking." During this period, many composers grappled with the balance between tradition and modernity, creating a distinctive phenomenon unique to Taiwan at the time.

Post-martial law, local culture regained prominence. Traditional arts, once suppressed, experienced a revival as universities established departments dedicated to traditional music, providing professional training and performance opportunities. The formation of numerous traditional arts organizations injected new vitality into Taiwan's cultural landscape, blending preservation with innovation to rejuvenate these art forms²¹. The liberalization of society and greater access to information further diversified Taiwan's musical development.

The localization movement also brought attention to the historical transitions Taiwan had undergone, prompting musicians to reflect on what defines "local identity" and to express these reflections through their works. After years of advocacy and effort, Taiwan began to move beyond its legacy of sorrow and oppression. It reexamined its historical trajectory, transforming its cultural consciousness from narrow notions of local identity to a more inclusive embrace of its past, including the painful chapters. Over time, Taiwan's diverse cultural heritage, shaped by various peoples and periods, has become a source of enrichment and growth, fostering a unique and vibrant cultural ecosystem.

²¹ Lü. p. 200

In the 1980s, as Taiwan became more diverse and democratized, there was greater creative freedom in music, leading to the rapid development of music. Taiwanese music and pop music became influential not only in Taiwan but also throughout the Mandarin-speaking world. At this time, Taiwan's music culture began to integrate elements of local, Mandarin, Western, and global music.

In recent years, with increased cultural identity and globalization, Taiwan's music has evolved to rediscover and promote local elements such as Hakka music, Minnan (Hokkien) music, and indigenous music. Many contemporary musicians blend these traditional genres with modern classical music, creating unique styles that reflect Taiwan's cultural diversity.

Overall, Taiwan's musical culture has been shaped by various cultural influences throughout its history, forming a unique musical landscape that blends local and global elements. Music in Taiwan is not only a form of entertainment, but also a reflection of the country's social and cultural upheavals transformations.

Chapter 3

The Sound of Taiwan

Taiwan has undergone multiple regime changes, resulting in the convergence and interplay of various cultures. Its musical development has similarly ebbed and flowed with the shifts in political policies. The evolution of classical music in Taiwan serves as a vivid testament to this rich blend of cultures. Today, diverse musical styles coexist in Taiwan, complementing one another and shaping a distinctive musical identity. This chapter focuses on three prominent aspects of Taiwanese music: Indigenous music, folk and Han music, and Western music.

Although Western music was introduced to Taiwan last, its theoretical framework and instrumental applications have become the foundation of modern Taiwanese musical composition. During the martial law period, government policies prioritized Western music theory, leading to the decline of local music traditions and the gradual alienation of Taiwanese musical materials among local performers. However, after the lifting of martial law, these cultural elements re-entered educational curricula and began to reintegrate into everyday life.

Viewed through the lens of pure Western music, many nuances of Taiwanese music might be difficult for performers to grasp, often resulting in considering them as mere ornamentation. Thus, this dissertation particularly emphasizes analyzing traditional elements in Taiwanese music, especially those embedded in the works of Taiwanese composers discussed in this study. The goal is to provide a deeper understanding of the cultural origins behind the unique soundscape of Taiwanese music.

In Chapters Four through Six, the composers discussed were born during the Japanese colonial period and experienced its influence firsthand. They subsequently spent most of their

lives in an increasingly open and free Taiwan. They dedicated their lives to the development and education of music in Taiwan.

The works selected for analysis in this thesis represent compositions from the early, middle, and later periods of these composers' lives. They illustrate how their compositional language and elements evolved, transformed, and matured over the course of their lifetimes. Embedded within these pieces are reflections of Taiwanese culture, as well as the composers' memories and impressions of Taiwan, which served as profound sources of inspiration throughout their creative journeys.

3.1. Indigenous Music

Taiwan's indigenous peoples consist of 16 recognized tribes today. This study focuses on the musical characteristics of four tribes: the Amis, the Tao (formerly known as the Yami), the Atayal, and the Tsou. For indigenous peoples, music serves as a language of prayer and holds a central role in cultural and ritual practices, with singing being the primary form of musical expression. Many indigenous songs and dances are closely tied to ceremonial events, such as the Amis Harvest Festival, the Tao Harvest Festival, and the Tsou War Festival.

Although instrumental music plays a secondary role in indigenous musical traditions, the variety of instruments is noteworthy. These include pestles (樂杵), bamboo tubes (竹筒), wooden drums (木鼓), bamboo drums (竹鼓), bamboo zithers (竹琴), mouth harps (口簧琴), bells (鈴), nose flutes (鼻笛), vertical flutes (縱笛), bowed zithers (弓琴), and five-string zithers (五絃琴). The rich and diverse tonal qualities of these instruments are among the defining characteristics of indigenous music.

The Amis Tribe

The Amis tribe is the largest indigenous group in Taiwan, with the name "Amis" meaning "the people of the north." The music of the Amis is distinguished by its lively melodies and rhythms, which are often created to accompany dance.

The Amis music tradition is primarily vocal, encompassing ritual songs and dances, as well as songs for daily life and festive occasions. The Amis frequently employ a pentatonic scale in their compositions and use performance styles such as call-and-response (應答唱法) and unison singing. Among their unique features is their polyphonic singing technique, which shows intricate arrangements and counterpoint. This polyphonic style sets the Amis apart from other indigenous tribes in Taiwan.

The polyphonic singing of the Amis typically involves two to four vocal parts. It begins with a lead singer, skilled in improvisation, introducing the theme, followed by other participants joining in with independent parts to form free counterpoint. Each vocal part carries distinct lyrics, occasionally converging into a single part before diverging again into independent melodies, creating a dynamic interplay. Sometimes the melodies of the parts are similar, while at other times they differ, but they ultimately return to the same note as a final or transitional tone. This demanding singing style requires exceptional coordination and vocal skill, and only a few elders today are capable of performing it.

第一聲部

第二聲部

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Ex. 1. Amis Canon Singing

(Score Source: *History of Taiwanese Music*, p. 316. Transcribed by Lü Yu-Shiou.)

In recent times, the polyphonic singing of the Amis has evolved into a looser form of canon singing (Ex. 1). Toward the end of a performance, the vocal parts often unite in unison or at the octave, bringing the piece to a harmonious close²². The music of the Amis exemplifies the depth and artistry of Taiwan's indigenous music traditions, preserving a unique cultural legacy.

(See APPENDIX: Audio 1)

²²Lü. p. 313

Tao People

The Tao people (self-referred to as "Tao") use the term to mean "human". They primarily inhabit Orchid Island (Lanyu) and are the only indigenous group in Taiwan whose main traditional settlements are located on offshore islands. As a maritime people, the Tao rely heavily on fishing as their primary livelihood, making them the only indigenous group in Taiwan with a predominantly fishing-based economy. In addition, they cultivate crops such as millet, sweet potatoes, and taro. The flying fish season, which runs from March to June each year, holds great significance for the Tao people, who regard the flying fish as a sacred gift from the gods and celebrate this season with elaborate rituals and ceremonies.

The music of the Tao people is markedly different from that of other Austronesian indigenous groups in Taiwan. Uniquely, they do not use musical instruments, relying solely on singing to express emotions. Their musical style features primitive, small-scale tonal structures and employs a monophonic recitative approach. This is combined with various forms of singing, such as solo, call-and-response, harmonic chanting, and antiphonal or heterophonic singing. Their musical phrases are constructed through repetitive and freely varied melodic patterns, with tonal organization focused on intervals of two, three, or four tones. These intervals include major and minor seconds, as well as major thirds, with a tonal range typically confined to a fourth. From an evolutionary perspective, Tao music remains at a pre-scale organizational stage, making its monophonic singing style a rare and valuable glimpse into the early stages of human music.

The Tao people's songs are deeply intertwined with their daily lives. Their amphibious way of life determines the context in which their music is applied. For example, musical elements are closely integrated into significant activities such as boat launching ceremonies, shipbuilding and fishing processes, and the construction and completion of their three types of

traditional houses. These musical traditions, inseparably linked to their daily existence, not only reflect the Tao people's practical wisdom but also constitute an integral part of their rich cultural heritage.

Atayal

The term "Atayal" translates to "human". Originating from Dabajian Mountain (大霸尖山), the Atayal people are one of Taiwan's Indigenous groups with the widest range of activity. Known for their facial tattoo traditions and rich musical culture, the Atayal tribe exhibits unique structural features in their folk music, notably the "three-tone structure" and the "four-tone structure." The three-tone structure employs a minor third interval with a major second added either above or below. The four-tone structure, in contrast, adds a major second both above and below the minor third. Their traditional scale is organized as "major second–minor third–major second," showcasing a distinctive musical style.

The Atayal vocal tradition resembles narrative recitation, characterized by monophonic melodies. It includes various singing forms such as solo, duet, call-and-response, and "true canon"²³. Due to the widespread distribution of Atayal settlements, solo and duet performances have become the predominant singing styles (Ex. 2).

²³ A form of music where strict imitation occurs from beginning to the end

跳舞之歌
Mbenawah!

地點：南投縣仁愛鄉合
時間：2001. 8. 4
歌者：Kumn Watan
採譜：余錦

Hi-do to bi tan da Hi-do to bi tan da M-be-na-wah so de M-be-na-wah so de!

Hi-do to bi tan da Hi-do to bi tan da M-be-na-wah so de M-be-na-wah-

M-na-mi ni i da M-na-mi ni i da T-la-may te-yax da T-la-may te-xan da -

so de! M-na-mi ni i da M-na-mi ni i da T-la-may te-yax da T-la-may te-

M-be-na-wah so de M-be-na-wah so de u-xekmke-lunde u-xekmke-lunde

xanda M-be-na-wah so de M-be-na-wah so de u-xekmke lunde - u-xekmke-

Ex. 2 Two-Part Canon of the Atayal and Seediq Tribes "true canon"

(Score Source: *History of Taiwanese Music*, p. 237. Transcribed by Yu Jin.)

In terms of instruments, the Atayal tribe is best known for its use of the mouth harp, a unique feature of their musical tradition. The mouth harp's soft and intimate volume makes it ideal for close-range communication, often serving as a tool for intimate conversations between lovers. Beyond its role in communication and dance accompaniment, the mouth harp is also widely employed as a musical instrument for pure performance, both in solo and ensemble contexts. In Atayal, the mouth harp is called "lubuw" and stands as a significant symbol of Atayal culture (See APPENDIX: Audio 2).

Tsou People

"Tsou" means "people" in the Tsou language. Tsou music centers on vocal performance, accompanied by traditional instruments such as harmonicas, bow harps, nose flutes, and transverse flutes. These instruments are typically used for solo or ensemble performances, but due to their soft volume, they are rarely used to accompany singing or dancing. Today, there are few individuals within Tsou communities who still possess the skill to play these traditional instruments, putting their cultural heritage at risk.

Traditional Tsou folk songs are often based on pentatonic scales, with La, Sol, and Do modes serving as the foundation. Melodies generally remain within a range of a fifth, with few extending beyond an octave. Tsou music incorporates polyphonic concepts, frequently employing intervals of a third, fourth, or fifth in two-part harmonies, creating unique and harmonious textures (Ex. 3).

呂鈺秀採譜

♩. 69 Solo(1) Solo(2) 部分 Solo(1) Tutti

a ha he o ho o a yi o e ya

o o o o

o o o e ya yi yo

Ex. 3 The "Processional Hymn" of Tfuya Tsou in the 1990s

(Score Source: *History of Taiwanese Music*, p. 287. Transcribed by Lü Yu-Shiou.)

In terms of rhythm, triple-meter music is uncommon among Taiwan's indigenous groups. However, Tsou music includes a notable number of songs in triple-meter alongside those in more typical "even-numbered" rhythms, making it particularly distinctive²⁴.

The richness of Tsou music in melody, rhythm, and harmony not only highlights the cultural uniqueness of the Tsou people but also adds diversity and depth to Taiwan's indigenous musical heritage.

3.2 Taiwanese folk and Han music

Taiwan's folk music represents a unique cultural synthesis that emerged through several historical periods and influences. This distinctive musical tradition developed through the integration of three major elements: traditional Han Chinese music brought by immigrants during the Ming Zheng and Qing Dynasty periods, locally developed musical and theatrical forms, and Beijing opera, which received strong institutional support during the martial law period following the arrival of the Nationalist government.

The resulting musical traditions are deeply rooted in Taiwanese daily life, closely intertwined with local customs and folk practices. These musical forms can be regularly encountered throughout Taiwan's communities, from urban centers to rural villages, becoming an integral part of Taiwan's cultural landscape. They not only enrich the daily lives of the people but also serve as an essential symbol of Taiwan's cultural identity.

²⁴ Lü. p. 284

The presence of these musical traditions in daily life highlights their enduring significance in Taiwanese culture, showing how historical influences have been transformed into uniquely local expressions that remain vibrant and relevant in modern Taiwan.

3.2.1 Nanguan music

Nanguan, also known as "Xian-guan" (strings and pipes), represents an ancient musical art form that preserves characteristics from the Tang and Song dynasties. Originating in the Minnan(閩南) region of Fujian Province, particularly in Quanzhou, this musical tradition later spread to Southeast Asia and Taiwan.

Nanguan is distinguished by its refined elegance, graceful melodies, and meticulous artistic conventions. Its distinctive features include the preservation of the ancient pentatonic scale, unique conducting methods, and classical vocal techniques, representing a perfect synthesis of music and literature. The instrumental ensemble comprises traditional instruments such as the dongxiao (洞簫 vertical bamboo flute), erxian (two-stringed fiddle), sanxian (three-stringed lute), pipa (lute), clappers, calling gong, wooden blocks, double bells, resonant cups, and yu-ai. As a chamber music form, Nanguan is characterized by its gentle sophistication and unhurried elegance (See APPENDIX: Audio 3).

3.2.2 Beiguan music

Beiguan music entered Taiwan during the period spanning from the Ming-Ching transition to the late Qing Dynasty. This northern musical tradition encompasses various theatrical vocal styles, including Kunqu, Bangzi, and Pihuang, primarily performed in northern Chinese dialects.

In Taiwan's early agricultural society, Beiguan theatrical performances took various forms, including professional troupes performing "Luantan Opera" and "Siping Opera", as well as amateur "Zidi Opera".

The Beiguan ensemble features instruments such as the yangqin (揚琴 hammered dulcimer), tixian (提弦 bowed string instrument), jinghu (京胡 fiddle), suona (double-reed pipe), various drums, gongs, and cymbals. The music is characterized by its vibrant, resonant qualities and lively atmosphere, making it a popular choice for temple festivals, religious ceremonies, and celebrations of all kinds. This distinctive musical character has made Beiguan more prominent in daily life compared to Nanguan. In Taiwan's folk religious activities, Beiguan opera plays an essential role and maintains an irreplaceable position in traditional cultural practices.

The vocal styles and melodies of Beiguan opera, along with its unique method of adding single-word lyrics, are highly distinctive. Regarding the vocal style, traditional opera singing primarily consists of "Pingban" (平板 flat tune) and "Liushui" (流水 flowing water) styles. The Pingban style is more straightforward and narrative, while the Liushui style (Ex. 4, Ex. 5) is more emotionally rich and fluid. Notably, the traditional opera vocal style has been fully preserved in Taiwan, making it one of the distinctive features of Beiguan music.

Handwritten traditional opera notation for Beiguan music. The notation is organized into vertical columns. The rightmost column contains the title '杜甲【流水】' (Du Jia [Liu Shui]). The next column is labeled '小旦白) 看彈子 科) 公末 科)' (Xiao Dan Bai) Kan Tan Zi Ke Gong Mo Ke). The following columns contain various musical notations and lyrics, including '唱) 誰知' (Chang) Shui Zhi and '打) 在' (Da) Zai. The notation uses a combination of Chinese characters, numbers, and symbols to represent pitch, rhythm, and performance instructions.

Ex. 4 Traditional Opera Notation of Beiguan music: *Gu Lu / Nao Xi He · Che Jia [Liu Shui]*

Printed numbered musical notation for Beiguan music. The title is '鬧西河—扯甲【流水】' (Nao Xi He - Che Jia [Liu Shui]). The notation is presented in a standard Western musical staff format with a 4/4 time signature. It includes various musical symbols such as notes, rests, and dynamic markings. The lyrics '誰知' (Shui Zhi) and '打' (Da) are written below the staff. The notation is a numbered system where numbers 1-7 represent different pitches and symbols like 'v' and 'p' indicate performance techniques.

Ex. 5 Numbered Musical Notation of Beiguan music: *Gu Lu / Nao Xi He · Che Jia [Liu Shui]*

(Image source: Qian Kun Opera Workshop @ Taiwan National Cultural Memory Database.

Creators: Chiu Hwo-Jung, Chiu Ting.

https://tcm.culture.tw/zh-tw/detail?indexCode=Culture_Object&id=248370, https://tcm.culture.tw/zh-tw/detail?indexCode=Culture_Object&id=485712)

3.2.3 廟會音樂 Taiwanese Temple Music

While Taiwanese folk religion lacks the formal structure of other religions—with no specific religious leader, canonical texts, doctrines, or rigid organizational framework—it has become deeply embedded in Taiwanese society through its integration of animistic beliefs, polytheistic worship, ancestor veneration, and philosophical elements from Confucianism,

Buddhism, and Taoism. These beliefs are practiced according to local customs and ritualistic traditions, serving as guidelines for daily life and worship practices.

The Taiwanese people commonly embrace spiritual beliefs centered on celestial deities, earth gods, nature spirits, and ancestral spirits. They regularly engage in various religious activities including making vows, conducting worship ceremonies, performing universal salvation rituals, dispelling disasters, resolving misfortunes, restoring fortune, and participating in Taoist ceremonies and Buddhist services. Through these practices, people seek divine guidance and supernatural intervention to overcome life's challenges and achieve tangible benefits and harmony in their lives.

Temple festivals, which originally centered primarily on worship activities, represent a crucial component of Taiwanese folk religion and showcase a distinctive aspect of Taiwanese society. Throughout Taiwan's communities, activities such as deity processions and traditional performances including dragon dances, lion dances, and various ceremonial formations regularly take place.

Music plays an indispensable role in temple festivals. The primary musical form employed in these events is Beiguan percussion and wind music, featuring an instrumental ensemble that includes: drums, suona (shinese double-reed instrument), large and small gongs, large and small cymbals, horn trumpets, resonant cups. This musical tradition not only creates a festive and solemn atmosphere but also adds significant cultural depth to traditional ceremonial activities.

3.2.4 Buddhist chanting

Fanpai (梵唄), also known as Fanmi (梵唄), derives from the combination of "Fan" (Sanskrit: Brāhma) and "Baini" (Sanskrit: पठ, pāṭha). This musical tradition originated as a recitation style commonly used in Indian religious practices and was later incorporated into Buddhist musical traditions. Essentially, it evolved into a structured musical system with specific melodies and rhythms to facilitate the recitation of Buddhist scriptures. Two primary styles of Buddhist chanting have been influential in Taiwan²⁵:

1. The Gushan Style

- Introduced before 1949
- Characterized by faster tempos
- Features more elaborate melodic ornamentations

2. The Haichaojin Style (海潮音 Ocean-tide voice)

- Introduced after 1949
- Distinguished by its moderate, steady pace
- Employs simpler melodic structures

These styles serve different ceremonial purposes: the Gushan Style is typically employed to create a more vibrant atmosphere during ceremonies, while the Haichaojin Style is preferred for occasions requiring a more solemn and contemplative ambiance (See APPENDIX: Video 1).

²⁵ Di Qi'an, "Studies on Humanistic Buddhism II: Practical Applications: Venerable Master Hsing Yun on Humanistic Buddhism" Kaohsiung:Fo Guang Cultural Enterprise Co. Ltd, 65-97, 2019. p. 68

Buddhist ceremonial music employs a diverse array of traditional instruments, including: bells (鐘), drums (鼓), large and small qing (大磬, 引磬), wooden fish drum (木魚), hand bells (鈴), suona (嗩吶), various types of cymbals and gongs (鑼, 鈸, 鐃, 鈹). These instruments collectively create the distinctive soundscape of Buddhist ceremonies, supporting and enhancing the spiritual atmosphere of religious practices.

3.2.5 Taiwanese opera

The Taiwanese opera (Gezaixi 歌仔戲) originated in Yilan, Taiwan, around the 1900s during the Japanese colonial period. It is a unique local theatrical genre that integrates the essence of many established opera forms. The melodies and tunes of Taiwanese opera are diverse in origin, initially influenced mainly by the local Yilan songs, including Sikongzi (later transformed into a heptatonic mode under the influence of Taiwanese folk songs), Wukongzi (major mode), and various mixed recitative styles. Taiwanese opera also incorporated melodies and musical pieces from more developed traditional genres such as Nanguan and Beiguan, and later adopted gongs, drums, and musical pieces from the Peking opera martial accompaniment, further enriching its expression.

For Taiwanese people, Taiwanese opera, performed in the Taiwanese language, is closely aligned with the vernacular of everyday life. The stories are often familiar folk tales, which allowed it to quickly gain popularity across Taiwan compared to foreign theatrical forms, establishing itself as the most locally distinctive new genre. Initially, local temple festivals primarily featured Chinese dialect-based operas such as Beiguan Opera and Siping Opera for deity worship. Over time, Taiwanese opera also became a significant form of temple performance.

Qizidiao (七字調) (Ex. 6) are the most prominent musical form in Taiwanese opera. The structure of Qizidiao follows a fixed pattern of performance, typically in a heptatonic mode with a range of approximately pitches A3 to C5 that can extend to E5 for specific roles or singers. The mode is suitable for most vocal ranges, with melodies adjusted based on linguistic tones and emotional expression. It allows flexibility in performance, enabling one syllable per note or one syllable across multiple notes. The melodies can be brisk and short or lyrical with elongated phrases²⁶. Unlike the tonal systems of Nanguan or Beiguan, Qizidiao evolved from folk songs through a process of narration and dramatization²⁷.

七字仔哭

	1 16	212 35	335 2311	63 5562	12765365	335 2317
哎哟	山伯	相思	天啊	喂		
	6 5	3 5 12	3 3	333 33	6 1 6	3 5 232
	淚	哀	哀	第一	無	情
	16 25	535 532	2 3 76	35 561	5 -	335 2312
	是你	祝	英	台	咿	
	63 3562	1276 565	335 2317	666 535	33 3216	2 53
				較	輸	我
				若	會	死
	3 16	23 351	1 7	6 1 23	535 2317	63 3332
哎哟	嘛	是你	來	害		
	1276 5565	333 2312	6 5	2 5 2	35 532	16 617
			你	害	我	空
				行		都
						是
	23 321	6 1 6	3 2161	5 -	16 1 6	323 212
不	應	該		我	空	行
						不
						應
	3 6 1	166 53	26 333	13 2312	6 -	
該						

Ex. 6. Qizidiao “cry”

Image source: Taiwan National Cultural Memory Database.

https://tcmb.culture.tw/zh-tw/detail?indexCode=Culture_Object&id=328685

²⁶ Qizidiao lyrics usually has even characters per line, four lines per section, with multiple interludes inserted between lines and sections.

²⁷ Lü. p. 461

The musical accompaniment of Taiwanese opera is divided into wenchang (文場 civil ensemble) and wuchang (武場 martial ensemble) sections. The wenchang primarily utilizes string and wind instruments for accompaniment, background music, and special sound effects. Early wenchang instruments included the kezaixian (殼仔弦 small two-stringed fiddle), daguangxian (大廣弦 large two-stringed fiddle), yueqin (月琴 moon lute), and flute. With the development of Taiwanese opera, additional instruments such as the sanxian (三弦 three-stringed lute), huqin (胡琴 two-stringed fiddle), yamudi (鴨母笛 pipe), vertical flute, liujiaoxian (六角弦 hexagonal fiddle), tiexianzi (鐵絃仔 steel-stringed fiddle), and suona were introduced. Even Western instruments like the trumpet, saxophone, and guitar began to be incorporated into performances.

The wuchang primarily uses percussion instruments, coordinating the actors' movements, regulating the rhythm of singing, and setting the overall performance tempo. The wuchang conductor, often referred to as the "drum leader" or "head drummer", typically plays instruments such as the single-sided drum, barrel drum, clapper (板), and small cymbals. Other martial ensemble players, collectively called "assistants", perform on instruments like the large gong, small gong, and cymbals²⁸.

3.2.6 Kaochia Opera

The Kaochia Tune, also known as Jiaojia Opera, was historically referred to alongside Qizi Opera as part of the "Nanguan Opera" tradition. Originating as a native theatrical form in the

²⁸ Chen, Meng-Liang. "Research the Change of the Music of Modern Taiwanese Opera" *Journal of Traditional Chinese Theater*, issue 17: p. 33-55, 2017. p 39

Minnan region, Kaochia Opera is characterized by its musical style, which combines the gentle and lyrical melodies of the south with the lively and vibrant percussion of the north. This unique fusion, described as a "southern and northern interweaving" performance style, became popular across Fujian during the Qing Dynasty and was introduced to Taiwan and Southeast Asia by Minnan immigrants.

The musical foundation of Kaochia Opera draws from Minnan folk tunes and Nanguan music. The Wenchang accompaniment features instruments such as the flute, dizi, dongxiao, xiao'ai, erxian, sanxian, guzi string, erhu, pipa, and clapper. The Wuchang employs instruments such as large and small ai, cymbals, large and small gongs, hand gongs, bells, crash cymbals, tanggu drums, flat drums, and wooden fish, creating a rich and layered soundscape.

Kaochia Opera has over a century of history in Taiwan. Taichung's Houli and Changhua's Shengang Township, particularly in areas like Quanzhou Village, are renowned as significant cultural hubs for this art form. During the Japanese colonial period, Kaochia Opera gained widespread popularity and achieved fame across Taiwan. However, after the outbreak of the Second Sino-Japanese War, the Japanese government intensified cultural control over Taiwan, restricting performances of traditional ethnic operas. Despite these challenges, Kaochia Opera managed to secure a ten-year performance permit, enabling its continued cultural legacy. For example, the Jinshanghua Troupe led by Wang Bao, with support from social activists like Cai Peihuo and Yang Zhaojia, became one of the few troupes to survive during the Japanese

occupation. By the 1960s, however, Kaochia Opera gradually declined, and today, there are no longer any professional troupes performing this art form²⁹.

3.2.6 Hakka Hill Song

Hakka Hill Song (山歌 Shan Ge) is the core of Hakka musical culture and an essential characteristic of the Hakka people's spiritual heritage. Traditional Hakka Hill Songs are primarily composed of three main styles: Lao Shan Ge tune (Old Mountain Song), Shan Ge Zi tune (Mountain Song), and Ping Ban tune (Flat Tune). These three styles have fixed melodies, with lyrics consisting of seven characters in four lines, allowing for spontaneous and improvisational content.

The Lao Shan Ge tune, Ping Ban tune, and Shan Ge Zi tune are the only musical forms of Hakka origin uniquely developed and nurtured in Taiwan. Among Hakka Hill songs, Shan Ge is the earliest form, often sung during fieldwork or daily activities as a way to express observations and inner feelings. Therefore, Shan Ge does not necessarily originate from the mountains; rather, it can be interpreted as a reflection of rural life and folk traditions³⁰.

Lao Shan Ge is the oldest and most primitive melody in Hakka Hill songs. Its melody is particularly prolonged and high-pitched, with a free-flowing rhythm and very long beats. It is the most challenging style. The basic melody is constructed using three notes: La, Do, and Mi.

²⁹ Lü. p. 407

³⁰ Tien-Hsiung Chang) "Taiwanese Hakka Mountaineers' Song and A Folk Song" The Journal of Ping-Tung History, Issue 9 (2005/12) Pp. 227-259, 2005. p. 229

Shan Ge Zi, derived from Lao Shan Ge, has a faster rhythm with clear and fixed musical beats, creating a contrast with the lyrical style of Lao Shan Ge. It primarily uses La, Do, and Mi notes.

Ping Ban, evolved from Lao Shan Ge and Shan Ge Zi (Ex. 7). The melodies of Ping Ban are smoother and more pleasing to the ear. By employing pentatonic and hexatonic scales with Do, Mi, and Sol as the primary tones, the music achieves a more lively and fluid style. The tunes are smooth yet subtly mellow, making them more accessible and widely appealing.

山 歌 子

C 調 4/4 王金滿 唱
林松生 記譜

飲 妹 (ㄩ) 茶 (ㄩ) 來 (ㄩ) 領 妹 (ㄩ)
山 歌 (ㄩ) 一 (ㄩ) 唱 (ㄩ) 心 就 (ㄩ)

情 (ㄝ) 茶 杯 (ㄨ) 照 (ㄩ)
開 (ㄝ) 親 像 (ㄨ) 天 (ㄩ)

影 (ㄩ) 影 照 (ㄝ) (來) 人 (ㄩ)
早 (ㄩ) 雨 落 (ㄝ) (ㄨ) 來 (ㄩ)

連 茶 (ㄩ) (來) 帶 (ㄝ) 影 吞 落 (ㄩ)
唱 出 (ㄩ) (來) 心 (ㄝ) 頭 千 千 (ㄩ)

肚 (ㄝ) 一 生 (ㄩ) 難 (ㄝ)
結 (ㄝ) 唱 到 (ㄩ) 心 (ㄝ)

忘 (ㄩ) 阿 妹 (ㄨ) 情 (ㄩ) ◦
花 (ㄩ) 朵 朵 (ㄨ) 開 (ㄩ) ◦

Ex. 7 Shan Ge Zi

Score source: Tsai, Tung-Yuan. *Collection of Hakka Folk Songs*.
Taiwan Memory System, National Central Library, 1995. p. 20
https://tm.ncl.edu.tw/article?u=022_001_00000406.

3.3 Western Music

Western music, although the last genre to be introduced to Taiwan, has flourished remarkably on the island. During the Japanese colonial period, Western music was introduced into Taiwanese society through school curricula. Later, with the Nationalist Government's significant promotion after its relocation to Taiwan, Western musical instruments quickly became central to music performances and the most commonly heard sound medium in musical activities. Many traditional and contemporary music compositions adopted Western instruments as primary tools, demonstrating their extensive adaptability and expressive potential.

The advantage of Western instruments lies in their twelve-tone equal temperament system, which accommodates a wide range of modes and major-minor scales, offering composers a broader creative spectrum. In addition to supporting the composition of Western-style harmonies, these instruments' broad pitch range and comprehensive tonal coverage allow composers to imitate or create sounds infused with Taiwanese elements. Compared to traditional instruments, Western instruments are more versatile, with richer and more varied timbres, making them suitable for diverse musical needs. Consequently, despite being foreign in origin, Western instruments have gained widespread popularity in Taiwan. Many composers have even experimented with integrating traditional and Western instruments, striving for coexistence and further expanding musical possibilities.

Starting in 1895, during the Japanese colonial era, Taiwan actively promoted Western music education, making it a cornerstone of music instruction. Western music gradually took root in Taiwan, and even after political regime changes, its development remained unimpeded, continuing to thrive. This openness provided Taiwanese composers with opportunities to transcend the creative limitations of traditional music, allowing them greater freedom to express

their individual ideas and gain more control over sound design. For performers, Western instruments also offer broader avenues for artistic interpretation and expression, enriching the presentation of music.

Western music's notation system has significantly contributed to the preservation and development of Taiwanese traditional music. It facilitated the documentation of melodies that were traditionally passed down orally, expanding the possibilities for composition. The introduction of Western music not only brought fresh creative ideas but also sparked dynamic interactions with Taiwanese traditional music, fostering a rich and diverse musical landscape and paving the way for the modernization and globalization of Taiwanese music.

Chapter 4

Chen Su-Ti (1911-1992)

4.1 Biography

Chen Su-Ti (April 14, 1911 – September 23, 1992) was born in Sanchiao-pu, Taipei Prefecture, Taiwan. His father, Chen Ying-lin, was a Xiucan³¹ during the Qing Dynasty. Chen Su-Ti was a composer, pianist, pastor, and educator from Shilin, Taipei. His works are characterized by a blend of pentatonic colors and the chromatic vocabulary of the European Romantic period.

In 1917, Chen enrolled in Shezi Public School. Later, he attended high school in Xiamen with his family, but missing his hometown, returned to Taiwan and enrolled in Tamsui High School in Tam-Sui in 1923. Chen had never encountered Western music nor seen a piano before the age of 13. During his time at high school, he was introduced to Western classical music by Canadian missionary Mrs. William Gauld (Margaret Gauld), who is known as the "Mother of Church Music in Northern Taiwan." Subsequently, he joined Taiwan's first male choir, the Glee Club. In 1930, he enrolled in Taipei Theological School (now Taiwan Seminary), where he studied under the distinguished music educator Miss Isabel Taylor. From Mrs. William Gauld to Miss Isabel Taylor, who was both a mentor and a friend with a familial bond, Chen was provided with a solid foundation in music theory and piano. This experience deeply ingrained a devotion to religious sentiments and music education into his life.

³¹ a scholar who passed the imperial examination at the county level

Chen was considered one of the first generation of new music composers³². The first generation of professional musicians in Taiwan emerged during the Japanese colonial period. During the period of Japanese rule in Taiwan, Japan was actively pursuing modernization. The Japanese established normal schools to train teachers, and music was a required course in these schools. Western-style music education, including music theory, songs, and keyboard instruments, was provided. Students with talent or interest in music often went to Japan for further studies. Therefore, most of them had studied in Japan before returning to contribute their knowledge and skills in Taiwan.

In 1934, after graduating from Taiwan Theological School, Chen went to study at Tokyo Theological University in Japan, where he studied composition under Eizaburo Kikoh. He had an early aspiration to evangelize through music, spreading love and hope through musical performances. Consequently, during the summer vacation of his first year of study abroad, he, along with other Taiwanese students in Japan, formed the "Native Land Visiting Music Group" and returned to Taiwan. They held seven concerts across various locations, using their musical achievements to give back to their homeland.

Chen returned to Taiwan in 1937 after completing his studies. He served as a preacher at the Shilin Presbyterian Church in Taipei until 1946. During this period, Chen continued to compose and participate in music-related activities, including composing the piano work "Taiwan Sketches" (the first set of piano suites in Taiwan) in 1939, dedicated to his mentor Isabel Taylor. In 1946, he served as a member of the Music Committee of the "Taiwan Cultural

³² The first generation of Taiwanese composers emerged during the Japanese colonial period. Most studied music in Japan, though many did not major in composition, and later returned to Taiwan to contribute their learned skills.

Association" and, at the request of the Ministry of Education, composed the choral piece "Taiwan Restoration Memorial Song."

Additionally, around 1939, Chen, along with Shilin elites Guo Xiucong, Cao Yonghe, and He Bin, formed the Shilin Xiezhi Association to organize various cultural activities. However, the turbulent political situation and oppressive atmosphere at the time led to the gradual disbandment of the association. Before the February 28 Incident in 1947, Chen and his family had already moved to Tamsui.

After moving to Tamsui, Chen worked at Chunde Girls' School, where he co-founded the school's music department with Miss Isabel Taylor. In 1952, he became the principal of Chunde Girls' School. In 1956, Chen was appointed as the principal of Tamkang High School, formed by the merger of Chunde Girls' School and Tamsui High School. In 1967, while serving as the principal of Tamkang High School, Chen was ordained as a special pastor.

During his 25-year tenure as principal of Tamkang High School, Chen continued his musical composition and studies. In 1957, he went to the Royal Conservatory of Music in Toronto, Canada, to study composition under Dr. Oskar Morawetz for a year. In 1958, he was commissioned by the General Assembly of the Presbyterian Church in Taiwan to collaborate with Miss Isabel Taylor and other church musicians in editing the Presbyterian Church hymnal. Chen also composed various works during this period, including the piano pieces "*Etude in D-flat Major*," "*Dragon Dance*," "*The Valley - Amis Rhapsody*," "*Ten Preludes - Games on the Keyboard*," the piano trio "*Divertimento*," and choral works such as "*God Loves the World*," "*Praise the Lord's Great Gifts*," and "*The Centenary Hymn for the Christian Mission in Taiwan*."

4.2 Analysis

Chen Su-Ti's works, in terms of harmony, form, and structure, are largely based on the theoretical foundations and aesthetics of Western classical and Romantic periods. He occasionally deliberately employs the pentatonic scale and skillfully uses non-harmonic tones and delicate rhythmic patterns to add a touch of folk color. As a result, his music exudes a distinctly Taiwanese flavor. He also believed that the piano, the king of Western instruments, could express the characteristics of Eastern music and Taiwanese folk music. This belief forms the essence of his compositions, which are imbued with a strong and rich Taiwanese musical color, nurturing, and sustaining life on this land.

4.2.1 Taiwan Sketches (1939)

“These short pieces were written one time when I was making a round-the -island trip in Taiwan. Some of them are real pictures; some are purely from the imagination....” — Chen Su-Ti

Taiwan Sketches contains the following 10 short piano pieces:

1. Breezes through the Banana Leaves
2. Black bird on the Buffalo's Back
3. Kite flying
4. Tired
5. The Dancing Goat
6. A Little Formosan Girl
7. Cradled on Mamma's Back
8. Formosan High-Lander's Dance

9. Three Little Ducklings and A Toad

10. Formosan Dance

This is one of Chen's earlier works, heavily influenced by 19th-century composers and leaning closer to classical or romantic styles. Each piece takes specific elements of rural Taiwanese life as its theme, showcasing a strong sense of local character. During this period, Chen primarily composed using the Western major-minor tonal system, reflecting his deep understanding and application of Western musical vocabulary. The texture is mostly filled with broken chords or arpeggios accompanying the melodies. At times, octave passages, large chords, and extensive arpeggio passages heighten the technical brilliance of the piece.

These pieces are musical sketches inspired by the natural scenery and events observed during a tour around the island Taiwan. Some are "realistic," while others are "imaginative." The ten pieces in this collection are dedicated to the piano teacher, Canadian missionary Miss Isabel Taylor.

Pieces one through five are in strophic form, with lengths between 12 and 16 measures. Beginning with the sixth piece, the compositions become significantly longer, spanning from 26 to 72 measures.

1. *Breeze through Banana Leaves:*

This piece illustrates a scene on a hot afternoon, sitting in the yard taking a nap, the gentle breeze rustles the banana leaves, bringing a particularly refreshing coolness.

The entire piece is in G major, with arpeggiated accompaniment depicting the gentle breeze flowing (Ex. 8).

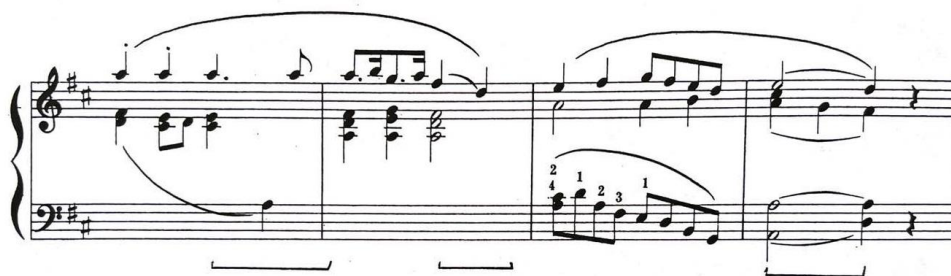


Ex. 8

2. *Black-bird on the Buffalo's Back:*

A piano piece with vivid image of black-birds playing on the back of a water buffalo resting in the field. The buffalo's helpless calls and tail flicks can't shake off the pesky birds, creating a humorous and interesting scene.

The first musical phrase uses dotted rhythms in the right hand to portray the nimble hopping of a magpie, while the left hand employs chords to illustrate the lumbering movements of a water buffalo. (Ex. 9)



Ex. 9

This piece is composed as a diatonic scale, conveying a lively and playful tone, using musical notes to mimic the swishing of the buffalo's tail, evoking a sense of endearing clumsiness and humor. (Ex. 10)



Ex. 10

3. *Kite-flying:*

The music depicts kites flying in the sky, inviting the listener to use their imagination.

The entire piece is primarily built around the interplay between the tonic and dominant chords in F major, creating a sense of movement and liveliness through the flow of notes and the leaps in intervals. The music vividly portrays the dynamic motion of a kite maneuvering in the sky (Ex. 11).



Ex. 11

4. *Tired:*

After teaching multiple piano lessons in Taipei, Chen Su-Ti, exhausted, takes the train back to Tamsui. As the train emerges from the Guandu Tunnel, he sees the breathtaking beauty of

the Tamsui River. One bank of the river is Guanyin Mountain, while the other side features the Tamsui River and a distant, bright, and clearly outlined full moon. The music conveys profound tranquility amid extreme physical exhaustion.

Unlike the earlier pieces, which use notes to depict observable scenes in a more literal way, "*Weariness*" focuses on reflecting the changes in personal emotions. The opening four measures wander through different minor chords, mirroring the drifting and unfocused nature of one's thoughts, effectively setting the stage for the main theme (Ex. 12).

The subsequent *Andante* section, characterized by left-hand accompaniment supporting a right-hand melody, reveals the influence of Romantic-era composers in its expressive and lyrical style.

The image displays a musical score for a piece titled "Weariness". It is divided into two sections: "Lento" and "Andante".

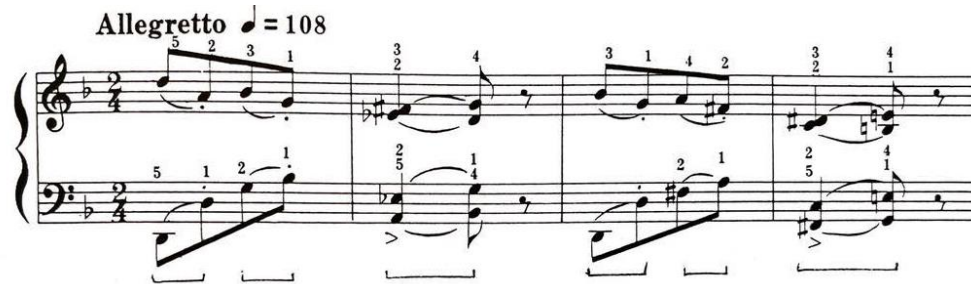
- Lento section (♩ = 42):** This section consists of three measures. The right hand features a melodic line with eighth-note patterns, each measure containing a triplet of eighth notes. The left hand provides a harmonic accompaniment with sustained chords.
- Andante section (♩ = 66):** This section begins with a right-hand melody of quarter notes. The left hand has a more active accompaniment, including a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The piece concludes with a final melodic flourish in the right hand.

Ex. 12

5. *The Dancing Goat:*

This piece depicts the playful scene of goats on a hillside, frolicking with their horns.

This piece also employs a compositional approach that uses notes to simulate movement.

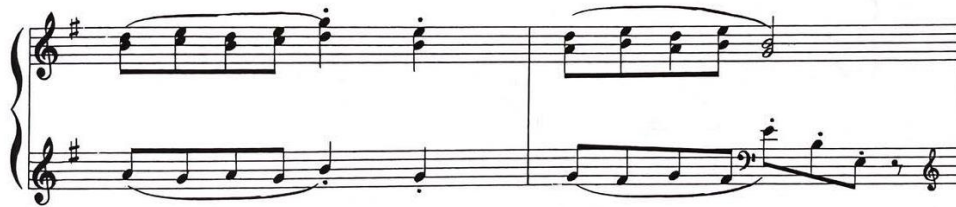


Ex. 13

6. *A Little Formosan Girl:*

The music presents the image of Taiwanese maidens at the turn of the 20th century, with bound feet³³, walking in embroidered shoes with tiny, graceful steps, swaying gracefully and shyly.

It is the only work in this collection written in a pentatonic scale, specifically in a Gong mode (Ex. 14). The use of parallel fourths and fifths (Ex. 15) evokes a distinctly Eastern tonal color. The structure follows a ternary form.



Ex. 14

³³ Foot binding originated during the Song Dynasty. Young girls were required to bind their feet as a symbol of being delicate and beautiful. Their feet were tightly wrapped with cloth bandages to prevent them from growing larger than 3.9 inches. With the fall of the Qing Dynasty and increasing Western cultural influences, foot binding ceased in the early 20th century.

Ex. 15

This piece uses musical notes to depict the image of a young girl with bound feet, taking small, delicate steps.

Ex. 16

7. *Cradled on Mamma's Back:*

This piece describes a mother placing her child in a small basket on her back, singing lullabies while working to lull the child to sleep.

Ex. 17

8. *Formosan High-Lander's Dance:*

The music depicts the indigenous people's harvest festival, celebrating with joyous dancing and singing to worship the gods.

The image shows a musical score for a piece titled 'Formosan High-Lander's Dance'. It consists of two systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The first system has three measures. The first measure in the treble staff has a sequence of notes with fingerings 1, 4, 3, 1, 4, 3. The second measure has fingerings 4, 3, 2, 1, 2, 3. The third measure has fingerings 5, 3, 2, 1, 2, 3. The second system also has three measures. The first measure has fingerings 2, 1, 2, 3, 1, 4. The second measure has fingerings 2, 1, 2, 3, 1, 3. The third measure has fingerings 2, 1, 2, 3, 1, 3. The score includes various musical notations such as beams, slurs, and accents.

Ex. 18

The six-eight time signature used in this piece is not characteristic of the traditional rhythms of Taiwan's highland Indigenous groups, nor does the tonality align with the pentatonic scales commonly found in Indigenous music. Similar to the *Amis Rhapsody*, which will be discussed later, this composition primarily reflects the composer's impression of Indigenous dance rather than a direct representation of traditional Indigenous musical elements.

9. *Three Little Ducklings and A Toad:*

This realistic piece describes three little ducklings heading to a pond to swim. On the edge of the pond, they see a huge toad. The toad, with its belly taut, makes drum-like sounds to tease the ducklings. The poor ducklings, discouraged from swimming, return home disappointed, while the toad happily jumps into the pond.



Ex. 19

10. *Formosan Dance:*

This dance piece is set in 3/8 time and consists of two sections (AA'). It has a distinct "waltz" style. Through this work, listeners can perceive the influence of Western music on the composer.



Ex. 20

4.2.2 Dragon Dance (1958)

"*Dragon Dance*" was composed during Chen's time studying in Canada and represents one of his mid-period works, reflecting his growing attention to Taiwanese folk culture. (See APPENDIX: Video 2)

The dragon is a uniquely imaginative creature in Chinese culture, symbolizing nobility, sacredness, and authority, and is considered an incarnation of gods. It is believed to bring

blessings, dispel disasters, and ensure social peace and prosperity. The dragon represents a culture, a spirit, an aspiration, and a wish. Initially, dragon dances were performed as rituals to worship ancestors and pray for rain. Over time, they evolved into popular performances during festivals and celebrations.

The piece begins with the sunrise, introduced through the right hand alone, presenting the main motif, which is built on an F-sharp pentatonic scale in a Yu mode. Light glissandi then evoke the lively sounds of people heading excitedly to the streets for the festival (Ex. 21). Dissonant clusters mimic the sound of fireworks, as well as gongs and drums marking the start of the celebration. The entire piece centers around D-sharp.



Ex. 21

The pentatonic melody, developed from the main motif, is accompanied by harmonies in the right hand that feature intervals of seconds and fifths (Ex. 22). These harmonies, along with the rustic and rhythmically grounded folk-like character, create a distinctly Taiwanese flavor. The frequent use of seconds, fourths, and fifths in vertical harmonic clashes throughout the piece

vividly recalls the vibrant, energetic sounds of gongs and cymbals at festive celebrations, capturing the exciting celebratory atmosphere.



Ex. 22

The traditional dragon dance rhythm is introduced in the left hand (Ex. 23), characterized by its tight and dynamic pulse, creating an atmosphere of heightened excitement. The dragon dance involves a variety of movements, such as undulating, rolling, leaping, twisting, and intertwining, typically performed in a dynamic procession. These movements are synchronized with the changing tempi of the music, incorporating elements of power, amplitude, speed, and stamina into the choreography. The dance transitions between motion and stillness, vividly portraying the majestic spirit of the dragon.

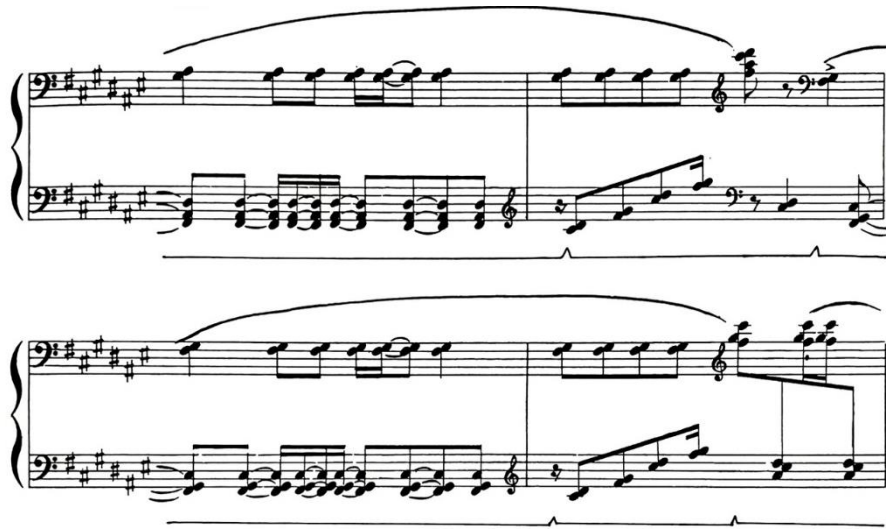


Ex. 23

The right-hand melody mimics the style of the Qizidiao (Seven-Character Tune) often found in Taiwanese Opera, further enriching the piece with a distinctly local cultural essence.

As the dragon dance gradually builds up to its most captivating performance, the percussion intensifies with increasingly rapid and tight rhythms, heightening the atmosphere and drawing the audience's full attention. The staggered rhythmic patterns of the notes recreate the lively and bustling scenes of temple festivals, filled with the clamor of excited crowds (Ex. 24).

The dynamic rise and fall of the notes, along with dissonant harmonies, reflect the interplay of percussive instruments, vividly portraying the resounding highs and lows of percussion during their synchronized performance.



Ex. 24

The dragon dance transitions into its most thrilling segment, as a vibrant and sinuous dragon weaves gracefully through the crowd, soaring and undulating with elegance. The performers synchronize powerful twists and agile movements, guiding the dragon through dynamic dives and sweeping spirals, bringing the performance to life.

Ex. 25

Chen Su-Ti vividly portrays the entire festival's progression from dawn to dusk through the use of rhythm, pitch, and shifts in musical texture. As the dragon dance reaches its conclusion, the dragon soars into the sky and swiftly disappears, leaving the village to return to its tranquil state. The opening theme reappears, symbolizing the end of the day.

Ex. 26

4.2.3 *Deep Valley- Amis Rhapsody* (1978)

This piece is one of Chen's late piano works, showcasing a greater integration of pentatonic scales with Western compositional structures characteristic of this period. The work depicts the journey of an Amis youth who leaves his serene valley home to pursue education and dreams in the unfamiliar urban environment of Tamsui, ultimately achieving success. Although titled *Amis Rhapsody*, the piece does not directly quote any Amis melodies. Instead, through the use of pentatonic scales, powerful rhythms, and a commanding musical presence, Chen's unique musical language vividly conveys the imagined spirit and character of Taiwan's Indigenous people.

The composition is predominantly based on pentatonic scales. It begins with parallel fifths and fourths forming the melodic line, evoking the vastness and profundity of the valleys (Ex. 27).



Ex. 27

Chen also employs abundant parallel fourths, fifths, and octaves, accompanied by dynamic rhythms, to portray the simplicity and vitality characteristic of Indigenous styles. Although the melody is not directly derived from the Amis people, the use of pentatonic scales and the strong

rhythmic energy successfully highlights the Indigenous essence, blending a modern sensibility with a distinct Indigenous character.

Allegro moderato ♩ = 120

f

2 1
5 3

simile

27

Ex. 28

Chapter 5

Chih-Yuan Kuo (1921-2013)

5.1 Biography

Kuo Chih-Yuan, born in 1921 in Yuanli Village, Miaoli County, Taiwan, came from a prominent and affluent family. Immersed in a rich cultural environment, his father's deep passion for music exposed him to various musical traditions from an early age. These included Taiwanese opera, zhengyin (正音), luntan (亂彈), Kaochia opera, beiguan music from temple festivals, street performances featuring chegu drama (車鼓小戲), and the refined nanguan music played by literati. These diverse musical experiences left a profound impression on him, shaping the creative energy that would define his compositions in later years.

After graduating from elementary school, Kuo enrolled at Chang Jung High School in Tainan. During his time there, he began learning the harmonica, sparking his interest in Western music. In 1935, he followed his uncle to Tokyo, where he attended Kinsensei (錦城) Middle School. While studying, he trained in violin and composition under the renowned music theorist Fukushima Tsuneo (福島常雄) and continued his harmonica studies. This period marked his firm decision to pursue a career in music. After graduating, Kuo was accepted into Toyo Music School in Tokyo but had to pause his education due to his father's passing, which necessitated his return to Taiwan. In 1942, he resumed his studies in Japan, enrolling in the Composition Department of Nihon University's College of Art, where he studied under Ikegami Tomojiro (池内友次郎) and refined his compositional skills.

Amid the turbulence of World War II, Kuo's academic pursuits were often disrupted, limiting his output during this period. However, listening to broadcasts introduced him to the works of composers such as Debussy, Ravel, Stravinsky, and Prokofiev, expanding his artistic horizons. Additionally, Taiwanese composer Jiang Wen-Ye³⁴, a fellow student in Japan, profoundly influenced him. Renowned for blending local folk traditions with Western musical forms, Jiang's philosophy resonated with Kuo. Their meeting in Japan left a lasting impression on Kuo, inspiring him to integrate similar elements into his own compositions.

After the war in 1946, Kuo returned to Taiwan and briefly taught at Hsinchu Normal College for one semester. However, language barriers³⁵ led him to resign and focus entirely on composition. Despite limited opportunities for local composers to present their work during that time, Kuo remained steadfast in drawing from Taiwanese cultural heritage as the foundation of his music. Fortunately, his family's wealth provided him with financial stability, allowing him to dedicate himself fully to his art. His compositions not only reflected the rich traditions of Taiwanese music but also laid a solid groundwork for the evolution of modern music in Taiwan.

In 1955, Kuo Chih-Yuan's *Taiwanese Folk Symphony Variations* became the first symphonic work composed and premiered in Taiwan by a Taiwanese composer. Post-war Taiwan was impoverished and industries were in decline, with the music scene equally desolate.

³⁴ Chiang Wen-yeh (1910–1983) was a composer born in Taipei and passed away in Beijing. At 12, he studied electrical engineering in Japan but attended evening vocal classes at Tokyo Music School due to his love for music. In 1936, he won the composition prize at the 11th Berlin Olympic Music Competition for *Taiwan Dance*, followed by another award in 1938 at the 4th Venice International Music Festival for *Sixteen Epigrammatic Pieces*, gaining international fame. However, his life was marked by political hardships. After World War II, he was labeled a traitor by the Chiang Kai-shek government due to his Japanese nationality and barred from returning to Taiwan. Later, during the Cultural Revolution, he was sent to forced labor, silencing his creative endeavors.

³⁵ Lu-Fen Yen. "Kuo Chih-Yuan's Taiwan Consciousness and Thought of Humanistic Concern in His Musical Works." *Taiwan International Studies Quarterly*, Vol. 7 Issue 3, p. 69-90. 2011. p.70

Kuo once remarked that there were only four or five composers in Taiwan at the time, none of whom were writing modern music or orchestral works. Opportunities to hear modern music were scarce, and he had no peers with whom he could discuss or exchange ideas. It wasn't until 1959, when Hsu Tsang-Houei and Shih Wei-Liang returned to Taiwan, that he finally found companions with whom he could converse about modern music, gradually improving his situation³⁶.

In 1959, Hsu Tsang-Houei returned to Taiwan after completing his studies in France. He organized concerts that featured works by many avant-garde European composers of the time, such as Olivier Messiaen (1908–1991) and André Jolivet (1905–1974). These performances caused a significant stir in Taiwan's music scene and deeply inspired Kuo, who subsequently joined Hsu's New Music Movement. In fact, even before Hsu's return, Kuo had already begun experimenting with innovative compositional techniques. However, due to political and linguistic barriers, Kuo's works in the early post-war period had few opportunities for performance and went largely unnoticed³⁷.

From 1961 to 1965, Kuo Chih-Yuan actively participated in the New Music Movement initiated by Hsu Tsang-Houei. During this time, he contributed to the “Chih-Yueh Ensemble 製樂小集” on three occasions, presenting several instrumental works, including the *Fantasy on Taiwanese Ancient Music*. Despite his accomplishments, Kuo felt that his musical training was insufficiently solid and decided to pursue further studies abroad. While most Taiwanese

³⁶ Wei-Li Lu. “Confluence of the two rivers: The Individuality and Sociality of Kuo, Chih Yuan and his works.” *Artistica TNNUA*, issue 11, p. 77-103. 2015. p.80

³⁷ Lü. p. 38

musicians at the time opted to study in Europe or America due to political trends, Kuo made the unconventional choice to continue his education in Japan. He enrolled in the Composition Department of the Tokyo University of the Arts and studied there for three years.

In 1969, after completing his studies in Japan, Kuo returned to Taiwan and joined the Taiwan Television Symphony Orchestra as a composer. During this period, he composed not only orchestral works but also children's songs to accompany various television programs. Additionally, he produced many popular Mandarin and Taiwanese songs, some of which became classics.

In 1973, Kuo was invited by Shih Wei-Liang, then director of the Taiwan Provincial Symphony Orchestra, to join the orchestra's research division. He remained in this role until his retirement in 1986. Upon retiring, Kuo returned to his hometown, a time that coincided with the lifting of martial law in Taiwan. He spent most of his time reading, writing, and composing. In addition to instrumental works, he devoted significant energy to creating Taiwanese art songs and local Taiwanese-language songs that expressed his deep concern for Taiwan's cultural identity—works that had been suppressed during the martial law period³⁸.

The lifting of martial law in Taiwan, coupled with the democratization efforts during the Lee Teng-hui era in the 1990s, marked significant progress in Taiwan's political and cultural landscape. The localization policies of the time inspired many intellectuals and artists, including Kuo Chih-Yuan. During this period, Kuo began openly expressing the deep frustrations and sorrow he had harbored for decades. Reflecting on his life, he remarked:

³⁸ Lu, p. 83

"I have lived through various regimes in Taiwan and have deeply felt the sorrow of being Taiwanese. My generation is truly a victim of war. Born during the Japanese colonial era, my formative years of learning were disrupted by war, leaving me with no access to comprehensive education or new sources of knowledge. Everything I gained was through my own exploration and perseverance. Post-war Taiwan, under the Kuomintang regime, was a cultural desert for at least 20 years—a land with no music. Worse yet, during the implementation of anti-communist policies, martial law, and the Mandarin-only policy—which essentially banned the use of the Taiwanese language—our generation became a voiceless one."³⁹

By the late 1980s, as Taiwan's national consciousness began to rise and local culture gained prominence, Kuo's works started receiving greater attention. On the subject of art music, he frequently emphasized his creative philosophy: "Localization is internationalization; nationalism is universality." Kuo believed that nationalism and internationalism were not in conflict. However, his interpretation of nationalism was apolitical. He explained:

"Take the works of the Russian Five, for example. Their music is rich with national characteristics, yet it is still embraced worldwide. True internationalism is when people from anywhere can appreciate a piece of music and immediately recognize its national origin. To compose works with strong national identity, the best approach is to study and unearth the unique aspects of this land. Bartók, for instance, became renowned by studying Hungarian music and creating a distinctive style that gained global recognition."⁴⁰

Kuo's compositions were shaped by a wide range of influences, including Japanese music, French Impressionism, Eastern European nationalism, and the early modernist masters of Russia and Hungary. His creative achievements earned him numerous prestigious accolades, including the Wu San-Lien Literature and Arts Award, the National Award for Arts, and several Golden Melody Awards.

³⁹ Yen. p.79

⁴⁰ Lu-Fen Yen. Taiwan de Zhen Qing Yue Zhang. Diancan Art & Collection LTD., 2008. p. 170

5.2 Analysis

5.2.1 *Piano Suite* (1954)

The *Piano Suite* is a composition by Chih-Yuan Kuo during his self-study period after returning to Taiwan from Japan. It consists of four short pieces: *Prelude*, *Village Dance*, *Impromptu*, and *Dance Oriental*. In this piano work, the composer's attempt to blend Taiwanese local elements with Western compositional and performance techniques is clearly evident.

Kuo had a strong preference for incorporating pentatonic and heptatonic scales in his music to evoke a distinct Oriental flavor. He also frequently employed parallel intervals such as fourths, fifths, and octaves. These compositional techniques carry a notable resemblance to the style of Debussy⁴¹.

1. *Prelude*:

The elegant and serene *Prelude* exhibits a lyrical style. During this period, Chih-Yuan Kuo's works reveal the influence of Impressionism. He sought to obscure a clear tonal center in his compositions, creating a sense of floating and instability. By primarily utilizing pentatonic and heptatonic scales as the foundation, the piece is imbued with a distinct Oriental flavor (Ex. 29).

⁴¹ Tzi-Ming Yang. "Selected Solo Piano Works of Taiwanese Composers." D.M.A. diss. University of Maryland, College Park. 2002. p. 43

17

p

21

mf

25

f

Ex. 29

Cadenza

29

ff rit.

p

31

mf

8^{va}

p

a tempo

Ex. 30 Cadenza

In the cadenza (Ex. 30), the piano vividly imitates the brilliant glissandi of the guzheng, showcasing its intricate and elegant flourishes on the right hand part. In the left hand, rolled chords are used to mimic the guzheng's chord plucking technique, adding a rich and authentic texture to the piece.

2. Village Dance:

The *Village Dance*, which portrays rural life in Yuanli, draws its creative inspiration from Hakka hill songs (山歌)⁴². The melody's rhythmic and pitch variations bear a strong resemblance to the Lao Shan Ge tune (Old Mountain Song).

老 山 歌

C 調 4/4 王金滿 唱
林松生 記譜
陳政統 和絃

(前奏)

摘茶 愛摘(个)兩三皮(哪)

(喔)三日(2) 右摘就老了哩(哪)

(間奏)

三日 右看(个)情哥面(哪)

(喔)一身(2) 骨頭就酸了(哩哪)。(喔)

Ex. 31. Lao Shan Ge

Score source: Tsai, Tung-Yuan. *Collection of Hakka Folk Songs*. Taiwan Memory System, National Central Library, 1995. p. 19
https://tm.ncl.edu.tw/article?u=022_001_0000406.

⁴² Shu-Min Chang. "Memories of Home: Taiwanese Solo Piano Music of the 20th Century." ProQuest Dissertations & Theses, 2021. p. 20

Ex. 32

This piece reveals the influence of Debussy once again. Kuo used Debussy's "*Golliwog's Cakewalk*" (Ex. 33) as the blueprint, transforming Debussy's French-style ragtime into a Taiwanese-style ragtime (Ex. 34).

Ex. 33

Golliwog's Cakewalk from Debussy's *Children's Corner*.

Musical score for Ex. 34, consisting of two systems of piano and bass staves. The first system begins with a *ff* dynamic marking. The second system starts at measure 4, marked *a tempo*, and includes dynamic markings of *mf* and *p*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

Ex. 34

3. *Impromptu*:

The *Impromptu* portrays a pastoral scene of young herders in Yuanli, peacefully tending to their livestock by the stream. This piece is characterized by its ever-shifting harmonies, brimming with vibrant colors. It also reflects Kuo Chih-Yuan's fondness for crafting ambiguous and richly textured harmonic progressions.

Musical score for Ex. 35, presented in three systems of piano and bass staves. The first system (measures 6-8) features dynamics of *p*, *mp*, and *f*. The second system (measures 9-11) is marked *p*. The third system (measures 12-14) begins with *p* and includes the instruction *poco poco cresc.* above the staff. The score is characterized by intricate textures and frequent changes in harmony.

Ex. 35

4. *Dance Oriental*:

The *Dance Oriental* employs the pentatonic scale as its fundamental element to evoke an Eastern tonal color. In addition, it utilizes tightly woven rhythms and dissonant sounds to capture the lively atmosphere created by Beiguan percussion instruments, such as gongs and cymbals (Ex. 36).



Ex. 36

5.2.2 *Variations and Fugue on An Ancient Taiwan Music (1972)*

From 1972 to 1986, Kuo's work reached a period of maturity. After returning to Taiwan following advanced studies in Japan, his compositional techniques became more modern and innovative. His works during this time revealed a strong nationalist consciousness and a deep pursuit of national identity. Kuo integrated Taiwanese folk culture and traditional themes with Western musical forms. His modern approach to composition demonstrated a "post-tonal"

aesthetic, breaking away from conventional tonal structures. He employed polyphonic techniques to create distinctive tonal effects, naturally embedding Taiwanese musical elements into his compositions.

Taiwanese Ancient Music Variations and Fugue is one of the pieces that fuses elements of Taiwanese folk music with Western compositional structures. The composer paired a set of variations based on Beiguan melodies with a fugue inspired by the *Wan-Zhi* melody from southern Taiwan.

The theme of the variations is not based on a specific Beiguan melody. Instead, Kuo employed characteristic Beiguan rhythms and scales, incorporating pentatonic and heptatonic elements. He also drew inspiration from the performance techniques of traditional Beiguan string instruments, such as kezaixian, zheng, and pipa. Through these techniques, he skillfully recreated the tonal effects of these traditional instruments on the piano.

When the theme is introduced, the use of the method of emphasizing the touyin⁴³ in kezaixian lends the melody a refined and expressive quality reminiscent of Nanguan music, highlighting its elegance and emotive expressiveness. (Ex. 37)

5

Theme
a tempo

pp

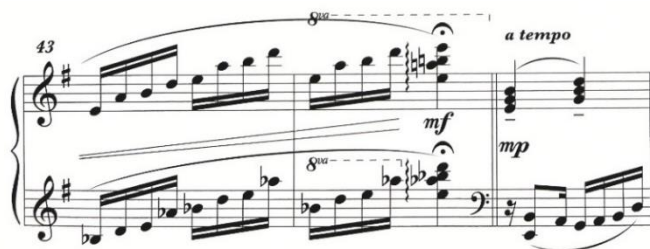
mp

8^{va}

Ex. 37

⁴³ the first note of every bar or the first note of every phrase

The use of pentatonic arpeggios is a characteristic sound of the brushing technique in zheng⁴⁴ performance (Ex. 38 and Ex. 39).



Ex. 38



Ex. 39

Using parallel octaves to present phrases and melodies is a common piano technique employed by Chih-Yuan Kuo, which also reflects the characteristic playing style of the yangqin⁴⁵ (Ex. 40).



Ex. 40

⁴⁴ twelve-to sixteen-string zither with movable bridge

⁴⁵ The yangqin is a struck string instrument. Traditionally it has two long bridges with between seven and ten sets of strings on each bridge. It is played with a pair of bamboo sticks striking the metal strings, often in octaves.

We can also hear the emulation of the pipa tremolo⁴⁶ technique in this composition (Ex. 41).



Ex. 41

The subject of the fugue (Ex. 42, m. 93) section is based on the *Wan-zhi Tune*, whose lyrics follow a seven-character verse structure. The *Wan-zhi Tune* originated from a Taiwanese pop song released in 1964. It earned its name because it was a favorite tune of political figure Guo Wan-Zhi, who often sang it in social venues. The melody gained immense popularity across Taiwan, but due to its association with themes of revelry and romance, it was eventually censored by law enforcement, who ordered a sales ban.

Interestingly, the melody was not an original creation. It was adapted from the *Tenant Farmers' March* (Ex. 43), a propaganda song from the Japanese colonial period that promoted harmony between landlords and tenant farmers, emphasizing the importance of tenant unions. The *Tenant Farmers' March* was composed in 1931 by Guo Ming-Feng, a teacher at a public school.

Historical records from *Kaohsiung Chronicles*⁴⁷ suggest that this melody might have been derived from an earlier Pingpu folk song, *The Farewell Song of the Sin-kang Village Women*,

⁴⁶ Lunzhi, where a tremolo is created by rotating all five fingers of the right hand inward

⁴⁷ Guo-Sheng Hung. "Taihai Shicha Lu: Six Studies on Indigenous Customs — Interpretations of Three 'Fan Songs' from the Kaohsiung Area." *Kaohsiung Historiography*, Vol. 8, issue 2, p. 120-152. 2018. P. 134

which predates the Japanese colonial period. However, since there are only textual records of its lyrics and no pre-colonial transcriptions of the melody, it is difficult to confirm its exact origins in Pingpu folklore.

Fugue
Larghetto ♩ = ca. 66

92

95

100

mp *mf* *p* *mp*

Ex. 42

IX
業佃行進歌

業佃行進歌

変口調々楽シゲニ

<p>2 3 1 3 2 3 x 上 上 上 x 上 頭家佃一個 5 6 1 5 6 3 5 合上合上工合 未唱一業一個 2 4 5 6 2 x 凡大 五 x 起一一耕農 6 7 6 5 4 5 4 上上上凡合凡 弟一一業佃 2 1 6 1 x 上 上 上</p>	<p>2 3 2 1 6 5 上 上 x 上 上 上 象一兄レ 2 1 2 x 上 x 這歌詩 1 6 5 上 上 合 下代志 2 4 5 4 2 x 凡合凡 x 未一想一依 2 3 5 6 1 x 上 上 上 上</p>	<p>2 1 6 1 x 上 上 上 2 2 3 x x 上</p>	<p>業佃行進歌 頭家佃象兄弟 未唱業佃這歌詩 講起耕農个代志 總着業佃未種 現時習識有普及 頭家不通想固執 雙方契約那成立 得確土地交商祇 頭家不通想種多 一年換佃幾那个 個那能着作箇立 到後回租自然不 古早契約用口講 此時未想真不通 時世交遷不習問 要緊契約書劃 現時政府有獎勵 着未加入業佃志 那有不好總着改 改平業佃能住世</p>
--	---	--	---

吳威揮 } 作歌
林朝瑯 }
郭明峯 } 作曲

Ex. 43. *The Tenant Farmers' March*
(Music source: Courtesy of the National Museum of Taiwan History.
國立臺灣歷史博物館提供)

5.2.3 *Fantasia- Taiwan Kauka Tune* (2009)

The *Fantasia- Taiwan Kauka (Kaochia) Tune* belongs to the composer's later period and showcases a distinctive personal style. This fantasy draws inspiration from two melodies found in Kaochia Opera in Taiwanese Nanguan music: *My Precious Grandson* (天送貴子) (Ex. 44) and *Rushing to the Capital* (趕路上京). (Ex. 45)

Musical score for Ex. 44, showing piano accompaniment for "My Precious Grandson" from Nanguan music. The score is in 4/4 time and features a melody in the right hand and accompaniment in the left hand. The tempo is marked *a tempo*. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The piece includes several triplet figures in the left hand.

Ex. 44

The melody of *My Precious Grandson* from Nanguan music in the right hand part

Musical score for Ex. 45, showing piano accompaniment for "Rushing to the Capital" from Nanguan music. The score is in 4/4 time and features a melody in the right hand and accompaniment in the left hand. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The piece includes several triplet figures in the left hand.

Ex. 45

The melody of *Rushing to the Capital* from Nanguan music in the right hand part from m. 86.

Chapter 6

Shui-Long Ma (1939-2015)

6.1 Biography

“Nonetheless, I want to point out, during my some-forty-year journey of composition, what have influenced me the most is the experience of being exposed to performances of "beiguan" "nanguan" "narra-tive singing," and "Taiwan Opera" in my youth.” -Shui-Long Ma

Shui-Long Ma was born in Keelung, Taiwan, in 1939, during the late Japanese colonial period. From a young age, he showed a strong interest in the arts, particularly in painting and music. At the age of five, to escape air raids, his family moved to Jiufen, where they stayed for over two years. Despite living through wartime hardships and material shortages, Ma's passion for music remained undeterred. Near Shui-Long Ma's home, there were storytellers using "talking barrels"⁴⁸ (講古桶) and performances of Beiguan opera and ensembles near temples, which sparked his deep interest in traditional sounds from an early age.

Although Ma devoted considerable effort to extracurricular learning in music and painting during high school, he only began formal music training at the age of 17. In 1959, he was admitted to the music department of the National Academy of Arts (now the National Taiwan

⁴⁸ The "talking barrels" (講古桶 Jiang Gu Tong) is a traditional storytelling form in early Taiwan. Storytellers carried a wooden box containing props and musical instruments as they traveled from place to place, sharing stories with audiences. This form of performance held a significant place in traditional Taiwanese culture and was beloved by the public.

University of Arts), majoring in composition. He studied under Xiao Er-Hua and learned music theory from Hsu Tsang-Houei and Lu Yen-Chu.

Ma's music education was profoundly influenced by his mentors. Xiao Er-Hua, a graduate of the Shanghai Conservatory of Music who had also studied in Japan, provided Ma with a solid foundation in traditional tonal systems. Meanwhile, Hsu Tsang-Houei, who had recently returned from Paris, played a pivotal role in introducing Ma to 20th-century composition techniques and encouraging him to develop innovative musical vocabularies⁴⁹.

In 1967, Ma co-founded the Sunflower Music Society with five other composers: Chen Mao-Liang, Yu Chang-Fa, Lai Te-Ho, Shen Chin-Tang, and Wen Long-Hsin. From 1967 to 1971, the group held annual composition showcases, exploring the diverse possibilities of music creation and promoting contemporary music.

Between 1972 and 1975, Ma pursued advanced studies in composition under Oskar Sigmund at the Regensburg Music Academy in Germany. Upon returning to Taiwan, he began teaching at the Department of Music at Soochow University and, in 1981 He was appointed as the inaugural head of the music department at the newly established National Institute of the Arts (now Taipei National University of the Arts). Concerned that the heavily Westernized music education system might erode local musical traditions, Ma actively promoted the inclusion of traditional music courses. Despite his heavy administrative and teaching workload during his 13-year tenure, he continued to compose, developing a distinctive musical style.

⁴⁹ Pi-Lin Ni and Leonard Mastrogiacomo. "The Significance of Shui-Long Ma's Composition in the Evolution of Taiwanese Piano Music," D.M.A. diss., Florida State University 2006

In 1986, Ma was invited to the United States as a Fulbright Scholar, where he visited Columbia University and the University of Pennsylvania. During his stay, he held a solo concert at Lincoln Center in New York, becoming the first Taiwanese composer to present a full program of personal works at this prestigious venue.

Ma's compositions spanned a wide range of genres, including ballet, theatrical music, orchestral and chamber works, piano solos, vocal music, and pieces for traditional Chinese instruments. Among his instrumental solo works, his piano compositions took up a significant portion. His outstanding artistic achievements earned him numerous accolades, including the National Award for Arts from the National Culture and Arts Foundation, the Cultural Award from the Executive Yuan, the Chungshan Arts Award for Music Composition, the Best Classical Music Album and Best Composition Awards at the 26th Golden Melody Awards for Traditional Arts, and the Order of the Brilliant Star with Grand Cordon from the President of Taiwan.

Ma's music reveals a significant influence of Taiwanese traditional opera, as well as Beiguan and Nanguan music. These local musical elements, which he was exposed to during his childhood, naturally became integral to his compositions, blending compatibly with modern musical idioms. Even during a time when Taiwan's society exhibited a prevalent preference for Western culture and a dismissive attitude toward local traditions, Ma remained steadfast in his appreciation of Taiwanese musical heritage.

Ma's approach to cultural identity was both firm and open-minded. While he lamented the excessive Westernization of Taiwanese society, he also rejected narrow nationalism. He believed that cultural development should be rooted in a deep understanding and appreciation of one's own traditions while embracing an open and inclusive perspective. By assimilating and

transforming diverse cultural elements, he sought to create richer and more innovative artistic expressions.

6.2 Analysis

6.2.1 *Taiwan Suite for Piano Solo* (1966)

The *Taiwan Suite for Piano* is a collection of four pieces:

1. *The Temple*
2. *A Religious Procession*
3. *A Lion Dance*
4. *The Lantern Festival*.

This suite was completed in Keelung in 1966, marking one of the composer's early works. The piece premiered at Sunflower's first annual concert, with the composer's wife, Hsu Tze-Jen, performing the debut in 1968.

The titles of the pieces reflect Ma's broad and systematic use of the "musical resources" he inherited during his upbringing—resources deeply rooted in traditional Taiwanese music. His compositional themes, rhythmic motifs, and musical concepts reveal a strong influence from these traditions and demonstrate the composer's emotional attachment to Taiwanese culture and his affection for the familiar landscapes of his hometown.

The four pieces in the suite are closely related to Taiwanese social customs. Local temples and traditional festivals are integral to people's lives. These occasions gather communities in the streets or around local temples to celebrate with performances of drama, dance, and music.

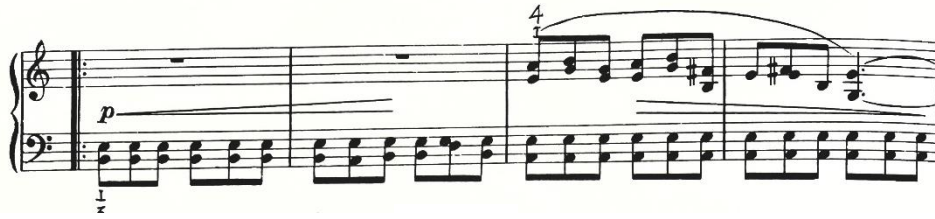
1. *The Temple*

Taiwan's high density of temples makes it common for residents to hear chanting and prayers near their homes. *The Temple* begins with a solemn introduction, recreating the composer's memory of Buddhist temple chants. The left hand plays staccato quarter notes, mimicking the rhythmic pulse of a wooden fish (木魚) during chanting, while the right hand features major seventh intervals, imitating the crisp and pure sound of the yin-qing (引磬) bell. Together, these elements evoke the temple's sense of reverence and tranquility. The sound of the yin-qing bell recurs throughout the piece, weaving through the music as a unifying motif (Ex. 46).

The image shows a musical score for a piece titled 'The Temple'. It is marked 'Larghetto' with a tempo of 63. The score is in 4/4 time and consists of two systems of piano accompaniment. The first system has five measures. The right hand (treble clef) plays major seventh intervals, with some notes marked '8va' (octave). The left hand (bass clef) plays staccato quarter notes. Dynamics include *mp*, *f*, and *mp*. The second system has five measures. The right hand continues with major seventh intervals, some marked '8va'. The left hand continues with staccato quarter notes. Dynamics include *p*, *mp*, *p*, and *mp*. There are asterisks (*) under some notes in the left hand of the second system, and a '3' above some notes in the right hand of the first system.

Ex. 46

Following the introduction, the melodic chant of monks begins, evoking their solemn recitations.



Ex. 47

The middle section transitions into a flowing and lyrical melody, portraying people leisurely wandering through the temple and the tranquil temple scenery.



Ex. 48

The passage employs the Dorian mode with B as the tonic, alongside the use of parallel fourths, lending it a distinctive Taiwanese traditional musical flavor.



Ex. 49

2. Religious Procession

The fourth day of the Lunar New Year is dedicated to welcoming deities, an important folk ritual during the festive season. This lively and boisterous event fills the streets with crowds. Temple disciples carry deity palanquins, beating drums and striking gongs to announce the procession and invite people to welcome the gods. The air is filled with the explosive sounds of firecrackers and gongs, creating a vibrant atmosphere.

The piece vividly captures the celebratory mood of this ritual. Ma opens the piece with arpeggiated chords, and in this slow-paced introduction, the gradually intensifying sound of the grand gong can be heard (Ex. 50).

The image displays two staves of musical notation for a piano piece. The top staff is marked 'Largo' with a tempo of 44-48 beats per minute. It begins with a mezzo-piano (*mp*) dynamic and features arpeggiated chords. The notation includes dynamic markings for *cresc.*, *rall.*, *f*, and *dimin.*. A section of the melody is marked '8va' and is enclosed in a dashed box. The bottom staff is marked mezzo-forte (*mf*) and also features arpeggiated chords, with dynamic markings for *rall.*, *f*, and *dimin.*. It also includes a section marked '8va' enclosed in a dashed box. Both staves conclude with a fermata.

Ex. 50

Following the grand gong announcement, Ma transcribed his memory of a Beiguan melody into a sweet yet lively passage, portraying the devoted worshippers accompanying the deity's procession and pilgrimage (Ex. 51).

The musical score for Ex. 51 is written for piano in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It begins with the tempo marking 'Andante' and a metronome marking of quarter note = 60-63. The score is divided into two systems. The first system starts with a piano (*mp*) dynamic and features a melodic line in the right hand with eighth-note patterns and a bass line with chords. A 'gong' effect is indicated by a dashed line and the text 'gong col. Ba'. The second system continues the melodic and harmonic development, including a triplet of eighth notes and a 'gong' effect at the end. Dynamic markings of *mf* are used throughout.

Ex. 51

In this section, the addition of three- and four-part textures creates a denser and more complex musical fabric compared to the previous piece. The staggered rhythms subtly hint at the bustling crowds and the clamor of gongs and drums during the procession. This rhythmic complexity adds dynamic energy to the music, blending elegance with an optimistic and spirited vitality (Ex. 52).

The musical score for Ex. 52 is written for piano in the same key and time signature as Ex. 51. It consists of two systems. The first system features a highly rhythmic right hand with sixteenth-note patterns and a triplet, and a bass line with eighth-note accompaniment. A trill ('tr') is marked in the right hand. The second system continues with similar rhythmic complexity, including a sixteenth-note run and a trill. Dynamic markings of *mp* and *mf* are used.

Ex. 52

3. *Lion Dance*

The *Lion Dance*, commonly referred to as "Nòng Shī"(弄獅) or "Dǎ Shī"(打獅) in Taiwan (See APPENDIX: Video 3), involves performers hiding under a lion costume made from bamboo, wood, and animal fur. Accompanied primarily by percussion instruments, the dance combines martial arts and acrobatic stunts to imitate various lion postures. Lion and dragon dances play key roles in temple festivals, adding festive energy, warding off evil spirits, and entertaining the gods. Compared to the dragon dance, which requires a larger coordinated team, the lion dance is typically performed by just two people, making its movements more agile and dynamic.

Drawing inspiration from the vibrant percussion rhythms of the traditional lion dance, this composition radiates a lively and bustling atmosphere. Ma Shui-Long employs dynamic melodies and rhythmic patterns to depict a joyful and spirited scene. The percussion-driven rhythm is particularly pronounced in the lion dance. To recreate the sharp, penetrating sounds of traditional percussion, Ma skillfully incorporates ornamental notes and clusters of dissonant harmonies (Ex. 53).

獅 舞 9

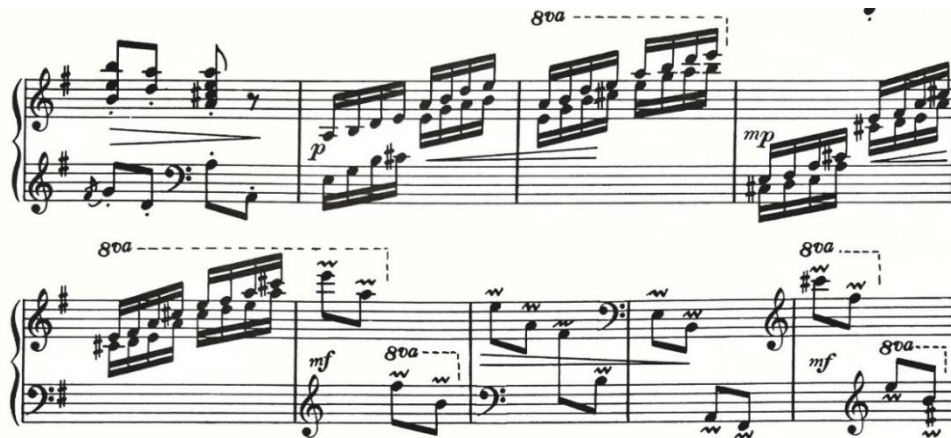
Allegretto con brio ♩ = 92-96

Ex. 53

Compared to the previously mentioned dragon dance, the lion dance exudes a more playful and charming demeanor, with lively, energetic movements often involving jumps and leaps that create a joyful atmosphere. Its captivating performances have made it a popular feature in various celebrations. The lion dance strikes a balance between being both majestic and endearingly comical. During performances, the lion mimics real lion behaviors such as observing, standing, walking, running, jumping, rolling, sleeping, and shaking its mane. Performers also showcase impressive stunts, including front and back flips on poles, which are highly anticipated highlights for spectators.

The most thrilling part of the performance often features the lion leaping back and forth on poles of varying heights, intensifying the excitement. As the lion's movements shift, the percussion ensemble dynamically adjusts its rhythm, tempo, and volume to heighten the celebratory atmosphere.

In Ma Shui-Long's composition, melodic jumps mimic the lion's agile leaps, while variations in note duration and dynamics capture the lion's swift and continuous movements. Ma creatively employs the full range of the piano's pitch to vividly portray the exhilarating and dynamic nature of the lion dance (Ex. 54).



The image displays a musical score for piano, consisting of two systems of music. The first system features a treble and bass clef staff. The treble staff begins with a series of chords and a melodic line, marked with a piano (*p*) dynamic. The bass staff provides a rhythmic accompaniment. The second system continues the piece, with the treble staff showing more complex melodic patterns and the bass staff featuring a more active line. Dynamics vary throughout, including mezzo-piano (*mp*) and mezzo-forte (*mf*). Several instances of an octave sign (*8va*) are present, indicating that certain passages should be played an octave higher than written. The score is set in a key with one sharp (F#) and a common time signature.

Ex. 54

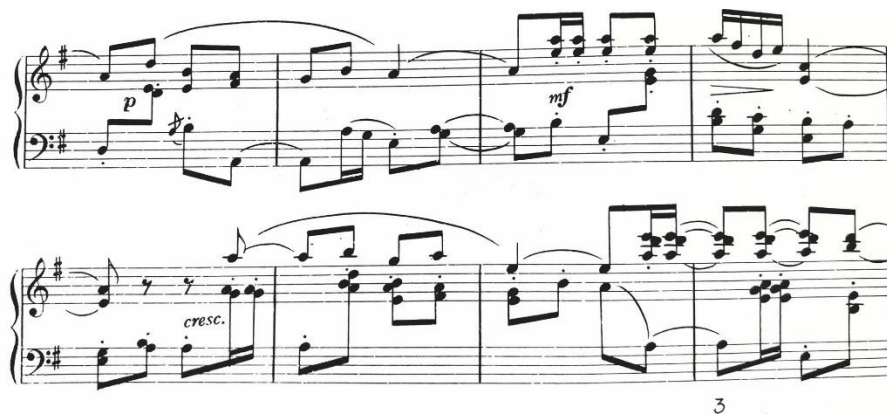
4. *The Lantern Festival*

The Lantern Festival depicts the 15th day of the first lunar month, marking the final day of the Lunar New Year holiday. It portrays family reunions as well as traditional festivities held at temple plazas, such as lantern displays and riddle guessing. This piece is a rondo composed of sections featuring varying rhythms and emotions.

Throughout the composition, numerous glissandi, ornaments, trills, large leaps, and syncopated rhythms are employed, enriching the music with vibrant and joyful colors. Similar to *The Dragon Dance*, Ma Shui-Long incorporates percussion rhythms inspired by traditional temple festivities and Beiguan music in this piece (Ex. 55 and 56).



Ex. 55



Ex. 56

6.2.2 *A Sketch of the Kuan Du* (2000)

"I live in the north area of Guan Du Plain. For a long time I have been embraced by expansive scenes of nature, and enjoying the lovely hours near dawn and dusk. My indulgence in the hazy morning fog and resplendent night light has offered me a great deal of sensations and inspirations. Naturally, I was motivated to create this piece."⁵⁰ -Ma, Shui-Long

A Sketch of the Kuan Du was commissioned by Chew's Culture Foundation and finished in 1999. It was debuted on November 23rd, 2002 at Honggah Museum, performed by pianist Hsu Tzu-Chen.

This piece reveals Ma Shui-Long's stylistic transition from his earlier works, which were more realistic and descriptive, to a freer, more abstract expression following his departure from administrative duties. This shift is particularly evident in his extensive use of chromaticism and fluid tonal variations.

Although titled *A Sketch of the Kuan Du*, it is not a "programmatic descriptive piece." Unlike the scenic tone-painting approach seen in *Suite Taiwan*, *A Sketch of the Kuan Du* does not depict specific imagery. Instead, it reflects the composer's personal impressions and nuanced emotional experiences⁵¹.

The piece opens with a hexatonic scale structure: Eb – F – Gb – Ab – Bb – Db – Eb. The hexatonic scale's structure closely resembles that of the minor scale, offering greater versatility

⁵⁰ The introduction written by Ma Shui-Long for *A Sketch of Kuan Du*.

⁵¹ Chun-Bin Chen. "Between the Mountains and the Sea: Professor MA Shui-Long's Musical Journey." *Kuandu Music Journal*, Issue 23, p.1-34. 2016. p. 12

for seamlessly transitioning between Eastern and Western tonal systems. This choice enriches the piece's harmonic language, blending traditional and modern musical elements (Ex. 57).

Ma, Shui-Long

The musical score for Ex. 57 is a piano piece in 4/4 time, marked with a tempo of approximately 50. It is composed by Ma Shui-Long. The score is written for piano and includes a treble clef staff and a bass clef staff. The piece is marked 'espre.' and 'piano'. The dynamics range from piano (p) to fortissimo (ff). The score shows a progression of chords and melodic lines, with a key signature of one flat. The piece concludes with a final chord marked 'mf'.

Ex. 57

Ma Shui-Long's music composition was also influenced by visual arts, particularly traditional Chinese calligraphy and ink painting, including splashed-ink techniques. He drew inspiration from the interplay of emptiness and fullness, the contrast between yin and yang, and the deeply internalized imagery inherent in these art forms. This artistic influence gradually led his compositional style to shift noticeably from a realistic approach to a more impressionistic and expressive one⁵².

The pentatonic scale emphasizes perfect fourths, fifths, and major seconds, creating a melodic balance with minimal tension. Ma Shui-Long skillfully utilized these characteristics to evoke a mysterious and abstract musical color⁵³.

⁵² Chen. p.25, 29

⁵³ Ni & Mastrogiacomo. p. 32

Musical score for Ex. 58, consisting of two systems of piano and bass staves. The first system (measures 9-11) features a piano staff with dynamics *sf*, *p*, and *pp*, and a bass staff with dynamics *mf* and *pp*. The second system (measures 12-14) continues the piano staff with *pp* and *mf*, while the bass staff remains at *pp*. The score includes markings for *a tempo*, *sempre legato*, and *sempre*, along with various articulations such as slurs, accents, and fingerings (3, 6).

Ex. 58

Musical score for Ex. 59, consisting of two systems of piano and bass staves. The first system (measures 32-34) features a piano staff with dynamics *fz* and *fz*, and a bass staff with dynamics *f*, *mf*, and *mp*. The second system (measures 35-37) continues the piano staff with *fz* and *fz*, and the bass staff with *mf* and *mp*. The score includes markings for *fz* and *8va*, along with various articulations such as slurs and accents.

Ex. 59: the use of perfect 4th and major 2nd

The musical representation of splashed ink painting's free-flowing essence, varying ink intensity, and dynamic brushstrokes—strong or subtle, long or short—can be observed throughout the contrasting sections of the piece.

The layering and accumulation of musical textures reflect the unique characteristics of ink wash painting, with its subtle gradations and depth (Ex. 60).

19 ♩ = ca 84

sempre legato

pp *sempre*

mp *mf* *mp*

p

Ex. 60

The splattered brushstrokes evoke the distinctive qualities of ink wash painting, capturing its spontaneous, fluid nature.

60 ♩ = ca 50

a tempo

pp *sempre*

sf *sf*

mf *mf*

ff

Ex. 61

The use of clusters combined with arpeggios mimics the sounds of traditional Chinese instruments like the zheng or qin.

Ex. 62

6.2.3 Piano Pieces on Taiwanese Folk Tunes 1-12 (2010-2013)

This composition is a pedagogical work for young students, consisting of 12 short pieces:

1. *A Whimpering Bird* (Taiwanese folk song)
2. *Lullaby* (Pingtung Folk Songs of Taiwan)
3. *The Egret I and II* (Taiwanese folk song)
4. *Song of Exorcizing Evil Spirits at the Launching Ceremony for a 15-seat Big Boat*
(Tao folk song)
5. *Toasting Song* (Amis folk song)
6. *Dance Music* (Amis folk song)

7. *Dance Music* (Amis folk song)
8. *Wedding Song* (Amis folk song)
9. *Dance Music* (Amis folk song)
10. *Dance Music* (Amis folk song)
11. *Caching Crabs* (Tsou folk song)
12. *Song of the Atayal I, II and III* (Atayal folk song)

Since the piece was adapted from traditional folk melodies, it preserves the complete essence of Taiwanese Indigenous songs, making it stand out from Ma Shui-Long's other works. His dual roles as a composer and educator inspired him to write educational pieces. In the summer of 1980, he compiled and adapted 32 popular Central Taiwanese folk songs for piano, naming the collection *Piano Pieces on Chinese Folk Tunes*. His motivation stemmed from a concern that Taiwanese music education relied entirely on Western materials, leaving children unfamiliar with their own musical heritage. He aimed to foster an appreciation for Taiwan's unique musical language alongside gaining knowledge from the Western system.

Ma also wished for these works to appeal to children. When compiling and naming *Piano Pieces on Chinese Folk Tunes*, he first had his two sons try different versions of each piece to decide which ones to include. Thirty years later, when composing *3 Piano Pieces on Taiwanese Folk Tunes*, he continued the tradition by having his granddaughter test the pieces.

In this collection of piano miniatures by Ma Shui-Long, each piece is relatively short, with most spanning only a single page, except for the twelfth piece, which extends to two pages. The compositions employ simple rhythms and straightforward arrangements, complemented by clear indications for expression, tempo, and dynamics, providing young learners with clear guidance

as they study piano. By incorporating familiar Taiwanese folk melodies and the lively rhythms of Indigenous music, students are introduced to a sense of familiarity while gradually developing their skills. At the same time, they gain an understanding and appreciation of the diverse cultural heritage of Taiwan.

1. *A Whimpering Bird*

A Whimpering Bird is a folk song from the Chiayi and Tainan regions, expressing the sorrow and frustrations of being colonized during the Japanese rule of Taiwan. Due to the strict censorship of that era, the lyrics were crafted metaphorically, depicting a bird that had lost its nest, crying mournfully in the middle of the night. This imagery symbolized the suffering and hardship of the Taiwanese people, as well as their resilience and unwillingness to be oppressed.

After the 228 Incident, the song resurfaced, gaining renewed significance as a critique of the Kuomintang (KMT) government. The lament of the lost bird continued to resonate, embodying the people's enduring struggle and unyielding spirit in the face of adversity.

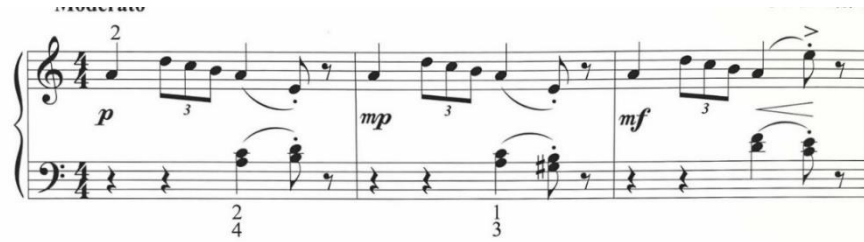
1. 一隻鳥仔哮啾啾
A Whimpering Bird

台灣民歌
馬水龍 編曲

Ex. 63

4. *Song of Exorcizing Evil Spirits at the Launching Ceremony for a 15-seat Big Boat*

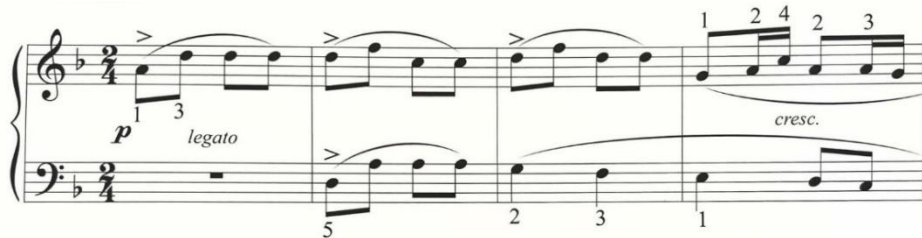
The Tao tribe's exorcism chant (See APPENDIX: Audio 4) is characterized by its primitive monophonic recitation, without the use of specific scales or pitch structures. In adapting this chant into a piano piece, Ma Shui-long employed simple melodic patterns to capture the tonal contours of the Tao's vocal recitation. Through this approach, he successfully conveyed the spirit of their ritual chant, maintaining its raw and authentic essence while transforming it into a musical interpretation.



Ex. 64

8. *Wedding Song*

This piece is an exercise in playing counterpoint.



Ex. 65

9. Dance Music

This serves as a coordination exercise by applying different articulations between the left and right hands.

Musical score for Ex. 66, a 2/4 time piece in G major. The right hand has a melody with slurs and accents, while the left hand has a bass line with slurs and accents. Fingerings are indicated by numbers 1-5.

Ex. 66

11. Catching Crabs

The first section presents the melody in the left hand, accompanied by the right hand. (See APPENDIX: Audio 5)

Musical score for Ex. 67, a 2/4 time piece in G major. The left hand has a melody with slurs and accents, while the right hand has a bass line with slurs and accents. Fingerings are indicated by numbers 1-5.

Ex. 67

Chapter 7

Conclusion

“What I am proposing is that Nationalism has to be understood, by aligning it not with self-consciously held political ideologies, but with large cultural systems that preceded it, out of which — as well as against which — it came into being.”

— Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, 2006

Taiwanese music embodies distinctive cultural and historical characteristics. Since the introduction of Western music, it has been shaped by various cultural influences and historical changes. The cultural policies implemented by different regimes have played an inseparable role in its development. The musical works referenced in this thesis clearly outline Taiwan's musical evolution: from early imitation and adoption of Western composition techniques to the nationalistic use of local melodies, followed by the deep integration of ethnic cultural elements, culminating in classical works imbued with the Taiwanese spirit.

The evolution of Taiwanese music reflects the island's journey from emphasizing or suppressing certain cultural types to gradually achieving cultural balance. It transformed native and diverse foreign influences into essential nutrients for musical growth and metamorphosis. These works are not only an expression of the composers' memories and emotions about Taiwan but also attempts to capture disappearing traditional cultural elements during an era when cultural policies were often biased. Through reshaping the historical and cultural atmosphere,

composers revealed their intention when utilizing musical materials—not merely to express personal emotions and memories but also to document the fading cultural heritage of Taiwan.

Despite prevailing trends that emphasized Western avant-garde and regarded traditional culture as obsolete, these composers persisted in preserving Taiwan's cultural values through music, a rare and commendable endeavor. From a modern perspective, this persistence has proven fortunate for Taiwanese culture. These works, built upon traditional foundations with Western techniques as a complement, demonstrate the cultural diversity shaped by Taiwan's various historical and ethnic influences. Contemporary Taiwanese nationalism no longer emphasizes a single cultural or ethnic purity but rather celebrates cultural diversity and freedom of expression, reflecting an open and inclusive attitude. Indigenous cultures, Hokkien and Hakka immigrant traditions, along with global modern influences, collectively form Taiwan's rich cultural heritage.

The musical works analyzed in this thesis portray the integration of Taiwanese culture into everyday life—whether through depictions of tropical landscapes, Indigenous traditions, or cultural transformations influenced by Japan, China, and religion. These elements, shaped by changes in social sentiment, history, and policy, have evolved into a unique cultural identity. Taiwanese music has thus become a form of identity born from this diverse cultural system—both rooted in history and aligned with modern values of freedom.

This thesis also aims to provide a bridge between Taiwanese culture and musical interpretation, enabling readers to understand the unique characteristics and cultural origins embedded in these works. Culture serves as a bridge connecting the past, present, and future. Through cultural inheritance, we preserve the wisdom, values, and lifestyles of our ancestors, helping future generations understand their roots and identity, forming a source of strength for

both the nation and individuals. Cultural inheritance is not merely about historical preservation but also about inspiring innovation and progress, allowing tradition to shine anew in modern contexts. Music, art, language, and festivals are invaluable cultural assets that foster intergenerational and cross-ethnic exchange and understanding, strengthening social cohesion.

This is particularly vital in advancing the international interpretation and recognition of Taiwanese music. It is hoped that this thesis will encourage performers to appreciate the cultural values behind Taiwanese music, enabling them to present its beauty with a heightened cultural consciousness.

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APPENDIX

Audio:

1. **Fengbin Amis Folk Song** [豐濱阿美族歌謠 | 臺灣音樂館](#)

Source: Taiwan Music Institute, National Center for Traditional Arts

https://tmi.openmuseum.tw/muse/digi_object/0b27402002f06e0f2d75314f2367b8d2

Lü Bing-Chuan also included this piece in his album *Taiwan Indigenous Music*. He described the song as follows: "This song is sung using a two-voice unison canon technique, making it a rare and valuable example. It is sung while working after the death of a husband, child, or other loved ones. The lyrics are a prayer for the deceased, carrying the meaning of 'please protect us.' The melody consistently follows a descending pattern, which is a common feature of Amis songs."

2. **Four-reed mouth harp performance** [四簧口琴演奏 | 臺灣音樂館](#)

Source: Taiwan Music Institute, National Center for Traditional Arts

3. **Performance of Nanguan Music by Zhen Yue Society**

[振樂社演奏南管曲 | 臺灣音樂館](#)

Source: Taiwan Music Institute, National Center for Traditional Arts

This is a Nanguan performance by the Zhen Yue Society from Jia Ding Township, Kaohsiung County. The performance follows the traditional "upper four instruments" structure of Nanguan music, which includes the xiao (vertical flute), erxian (two-string fiddle), sanxian (three-string lute), and pipa (pear-shaped lute). The performer holding the clapper also serves

4. **Yami (Tao) Ten-Person Large Boat Launching Ceremony Exorcism Song**

<https://youtu.be/1Llpxi-XVOg?si=N88Ye5rCbKfVJMu8>

Unison Monophonic Chanting by Lü Lu-Yi and Yen Zhen-Nan.

Recorded in Yayu village in 1978.

Producer: Hsu Chang-Hui

5. **"Catching Crabs"** [捉螃蟹 | 臺灣音樂館](#)

Source: Taiwan Music Institute, National Center for Traditional Arts

Traditional lyrics and melodies of the Tsou people from Tafuye Village, Dabang, Alishan Township, Chiayi County.

Video:

1. **Chant Preparation: Techniques for Striking the Handbell and Wooden Fish Instruments**

https://youtu.be/RGL85_gnbzU?si=Wa1BRx7bN4hIbLZA

2. **Performances by the Sino-American Spring Festival Art Troupe**

[中美春節遊藝隊表演技藝 | 開放博物館](#)

https://openmuseum.tw/muse/digi_object/fad739a6e58c3ae5a84f8238c7816794#16804

Source: Taiwan Film and Audiovisual Institute, published on the *Open Museum* platform.

Open Government Data License, version 1.0)

3. **Performance by the Master Lu's KeeLung Lion Dance Troupe**

<https://youtu.be/wz38wi62Ras?si=AUi0uifJc3VvoQp9>